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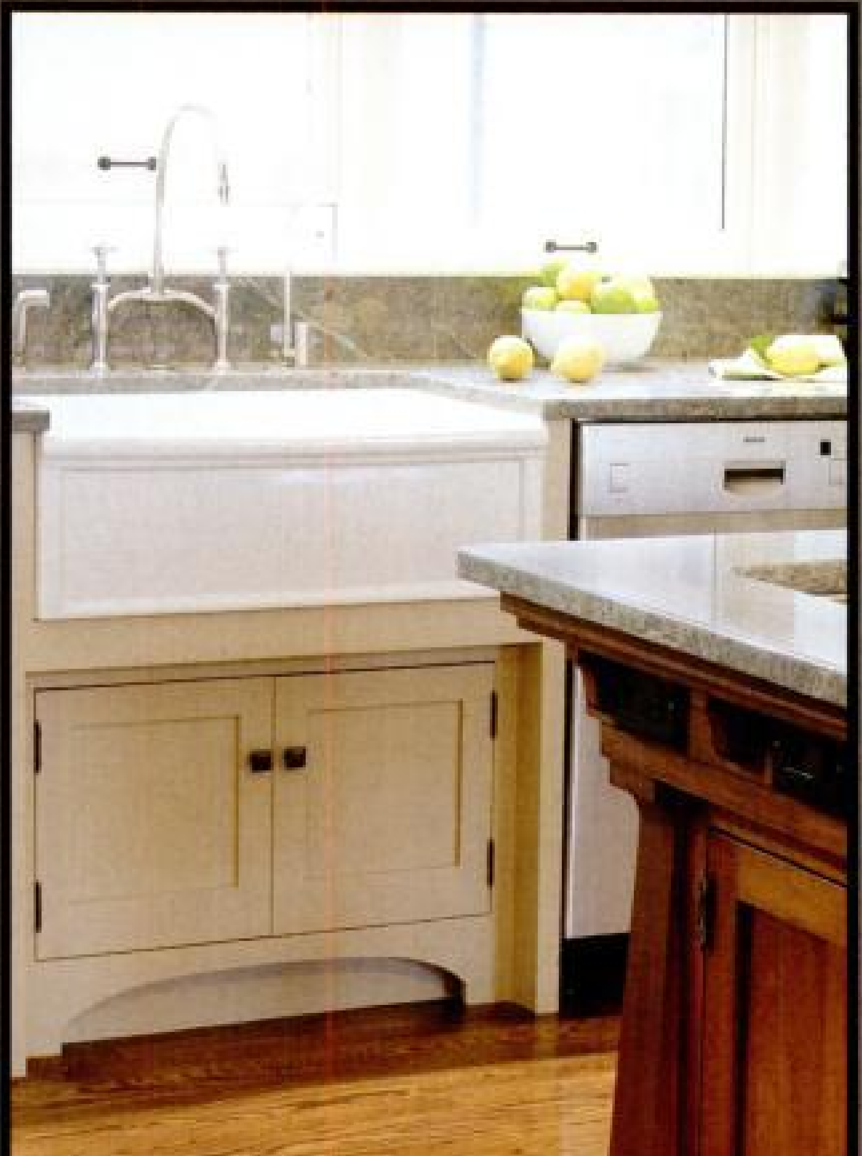

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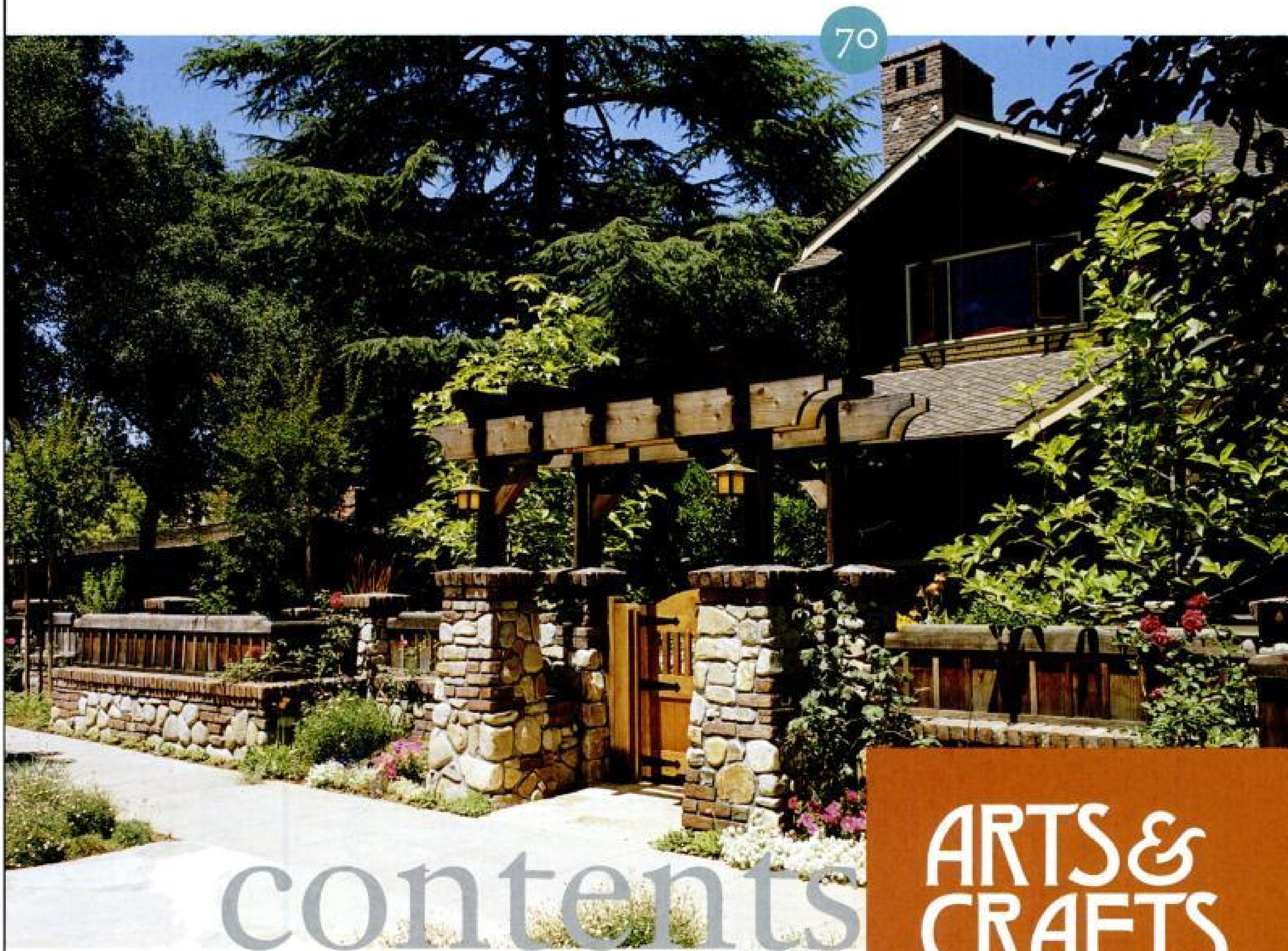

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LINDA SVENDSEN

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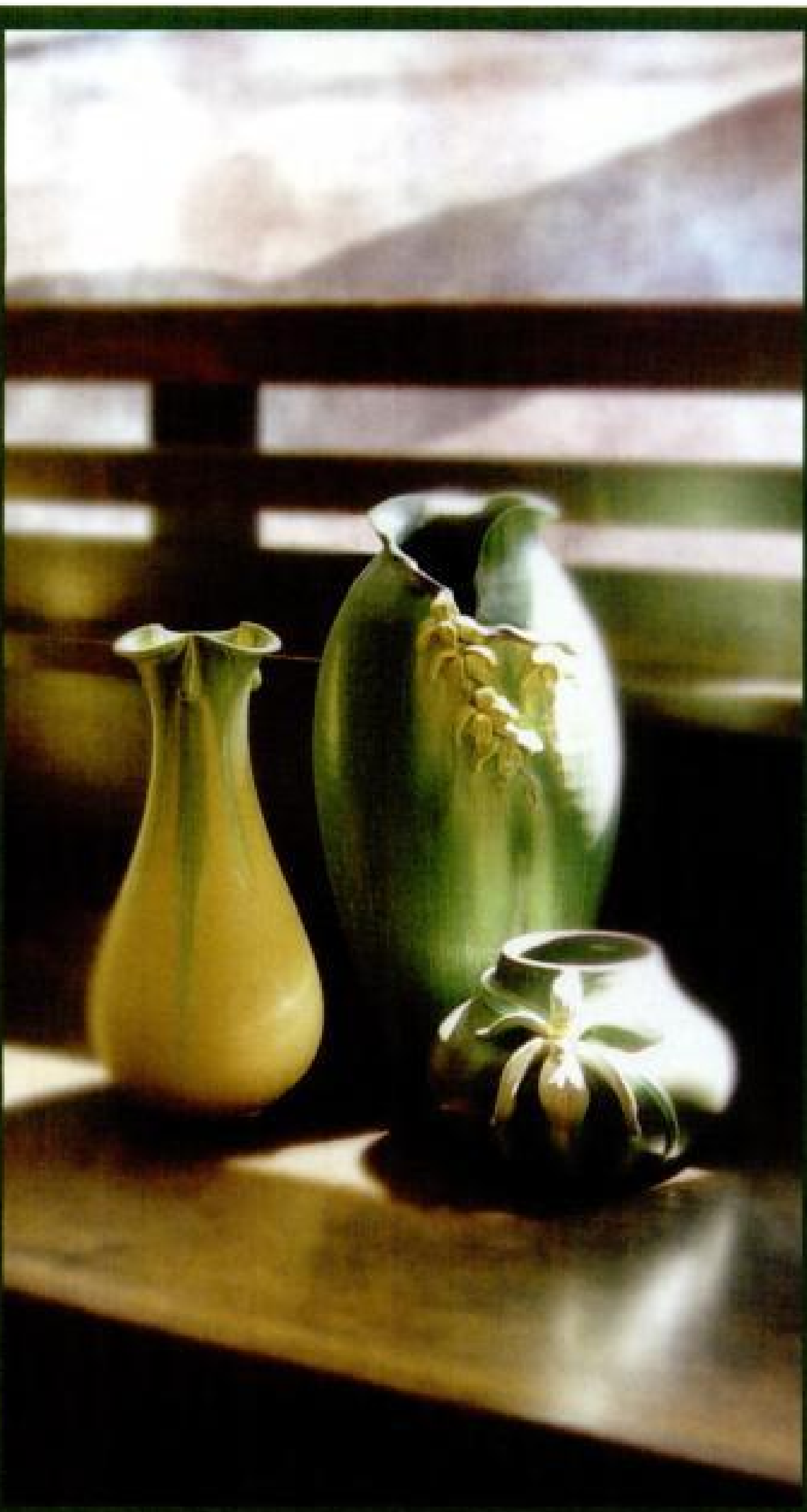

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ARTS & CRAFTS HOMES *and the Revival*
GLOUCESTER PUBLISHERS, 108 EAST MAIN ST.
GLOUCESTER, MA 01930
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OUR MISSION is to offer expert advice and perspective for those building, renovating, or furnishing a home in the Arts and Crafts spirit. ▪ Our mission is to celebrate the revival of quality and craftsmanship, going beyond the narrow definition of American Arts & Crafts as a "style" confined to the first decades of the 20th century. Offering hundreds of resources, we showcase the work not only of past masters, but also of those whose livelihoods are made in creating well-crafted homes, furnishings, and works of art today. ▪ Each issue is a portfolio of the best work in new construction, restoration, and interpretive design, presented through intelligent writing and beautiful photographs.

READER SUBMISSIONS

SEND US PHOTOS OF YOUR HOUSE for inclusion in the magazine, to be published on pages with themes like Curb Appeal, Artistic Foursquares, Paint Jobs, My New Kitchen, Inspired By, Before & After, and so on. If your old or new house was inspired by the A&C Movement in the U.S. or Europe, please send photos or jpegs with a descriptive paragraph or two to letters@artsandcraftshomes.com, or to the street address below. **WE ENCOURAGE READERS TO COMMENT AND SUBMIT MATERIALS.**

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(978)283-3200 [ask for Lori]

MOST ARTICLES AND DEPARTMENTS in the magazine begin with images. Any query should include jpegs or snapshots, or a list of where images will come from should the idea be accepted. We assign professional photographers for features, but "scouting shots" tell us what the project looks like. These can be presented as digital jpegs, transparencies, amateur shots—even an undeveloped instant camera! ▪ Please let us know where you think your idea fits into the magazine.

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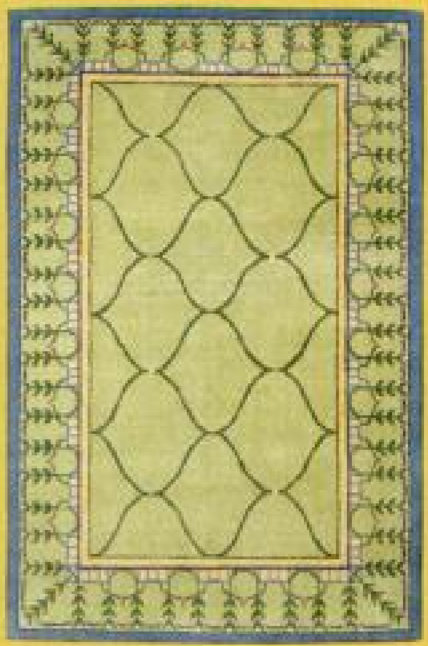

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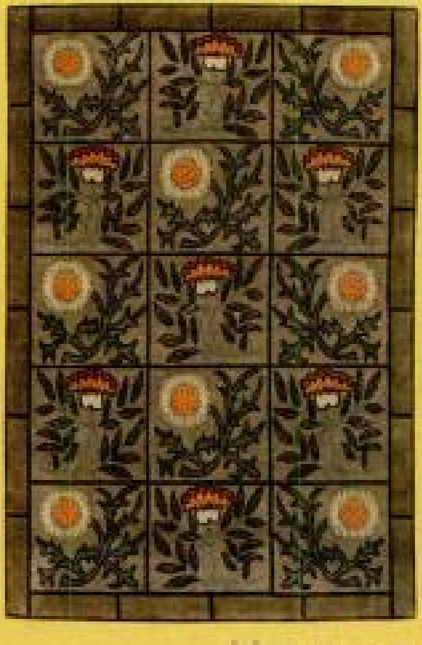

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ARTS & CRAFTS HOMES AND THE REVIVAL

CONTENT INCLUDES:
A timeline of the Arts & Crafts Movement. ▪ Style guides and FAQs [coming]. ▪ A comprehensive list of craftspeople and suppliers. ▪ Links to other Arts & Crafts sites. ▪ Calendar of events and exhibitions. ▪ A virtual "Expo" featuring the best contemporary products. ▪ An Arts & Crafts bookstore. ▪ House museums, associations, societies and other local membership groups. ▪ Unpublished reader submissions [coming]. ▪ Links to other related publications. ▪

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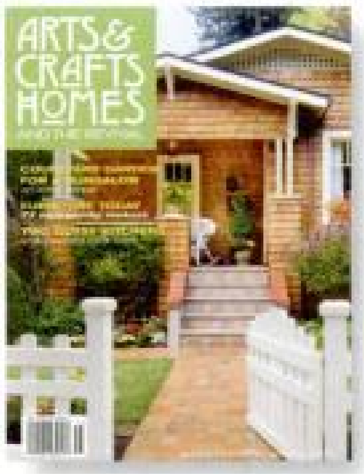
I JUST HAPPENED TO READ your editorial carefully, the one about peasant hands. [Spring 2007, p. 14] It was really touching! I just want to say: People may argue whether the patricians or the peasants created the best craft over the centuries. I choose that of peasants any day.

—SANDRA VITZTHUM ARCHITECT, LLC
Montpelier, Vermont



I LOVE your magazine and wanted to bring this to your attention: there is an error in your Winter 07 issue. The Liberty & Co. vases pictured on p. 36 are made of pewter, not silver. Also, most Liberty collectors believe this design is by Oliver Baker, not Archibald Knox. (Knox designs are well documented, and this one does not appear.)

—BRAD CLARK, *via email*

Author Brian Coleman got the image and the caption direct from Liberty; it doesn't surprise me that our readers might have better information than an auction department (even at that store). Thanks for the correction. —P. POORE

MY NAME is Maren Dale, and my husband and I own a beautiful 1916 Arts & Crafts style home in south Minneapolis. We are moving to Washington State, and just put our lovely home on the market! Our hope is the new owner will appreciate this home as much as we do. The woodwork is stunning, there are built-ins on both upper and lower floors, and the original stained glass is beautiful. Find it at http://resultsteam.helpusell.com/ Search: 117 Rustic Lodge W.

—JEFF AND MAREN DALE
Minneapolis, Minn.

I'M ENJOYING your sections "The Guild" and "A&C Expo," which give a real sense of the continuing movement —living craftspeople, beautiful new work. The ads throughout are an asset, too. So different from the mall and the catalogs; I feel like there's hope for America.

I'm intrigued by your inclusion of English sites like Standen. ["At Standen," Spring 2007, p. 81] It fills in the blanks to learn about the English houses and makes the field much richer. How about going further afield, not just to Scotland but also to Sweden and Austria?

—GEOFFREY BROWER
Teaneck, New Jersey

THE BEAUTIFUL TILES *facing the new fireplace core of the New Hampshire house shown on pages 74–75 in the Spring issue were miscredited to another great tile company. Tiles after the style of Ernest Batchelder are actually from* **TILE RESTORATION CENTER**, *Seattle: (206) 633-4866,* **tilerestorationcenter.com**

Please send your comments to letters@artsandcraftshomes.com, or write to Letters, *A&C Homes*, 108 East Main St., Gloucester, MA 01930.

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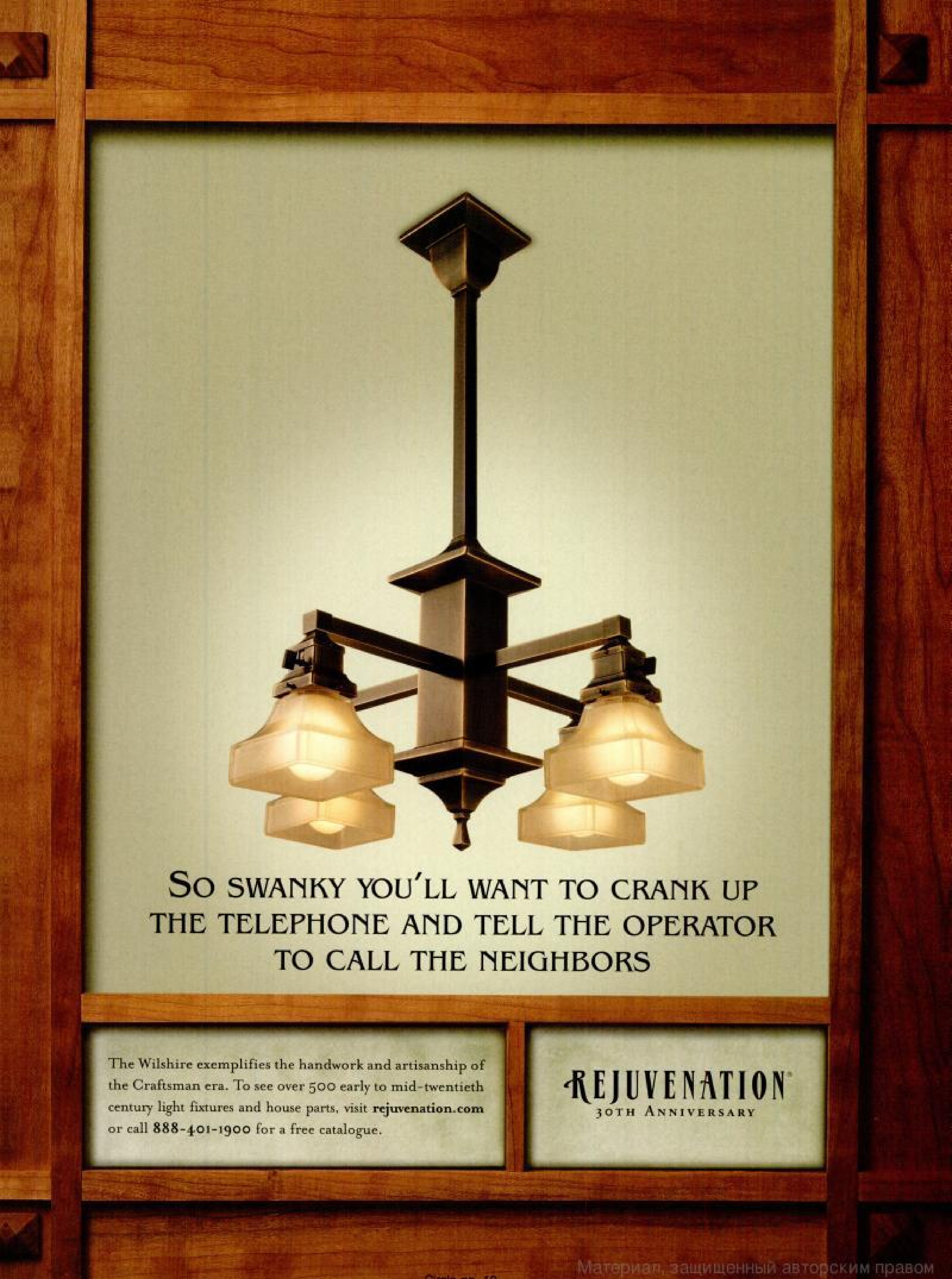

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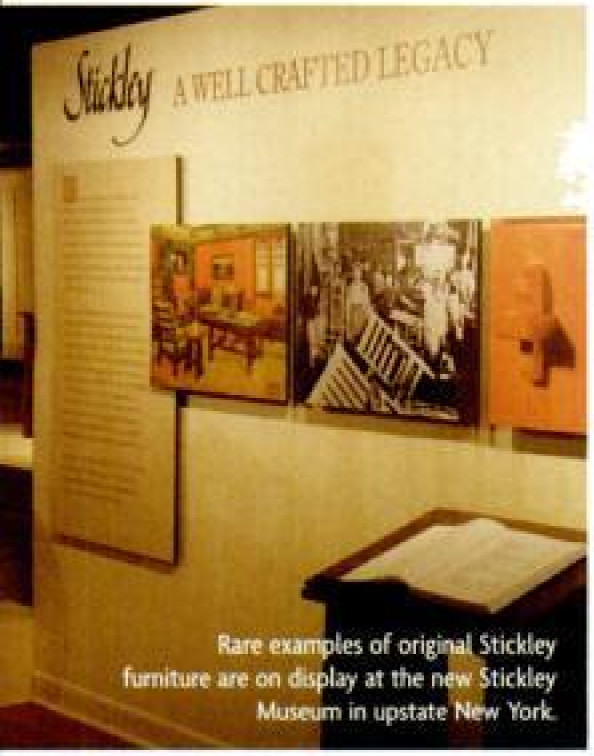
News from Utopia

THE STICKLEY MUSEUM at Craftsman Farms has a new Executive Director, and Heather E. Stivison has found her dream job. It's the best of both worlds: Stivison is an accomplished fund-raiser who established a major gifts program at the nearby Montclair Art Museum and doubled its operating budget. In May, Craftsman Farms received an infusion of cash ($1.105 million) from the sale of four acres it retains the right to manage as part of the 30-acre campus. That and other expected grant money will allow the Museum to begin the restoration of four historically significant structures built by Gustav Stickley between 1909 and 1912 on the "new" property. Among them are the stables, largely original on the exterior and "beautifully situated for exhibition galleries and an education center," Stivison says. The campus is a true Utopia with a bright future, she continues. "It will be what Stickley had hoped for many years ago—a place for education and teaching the philosophy of the Arts and Crafts Movement."

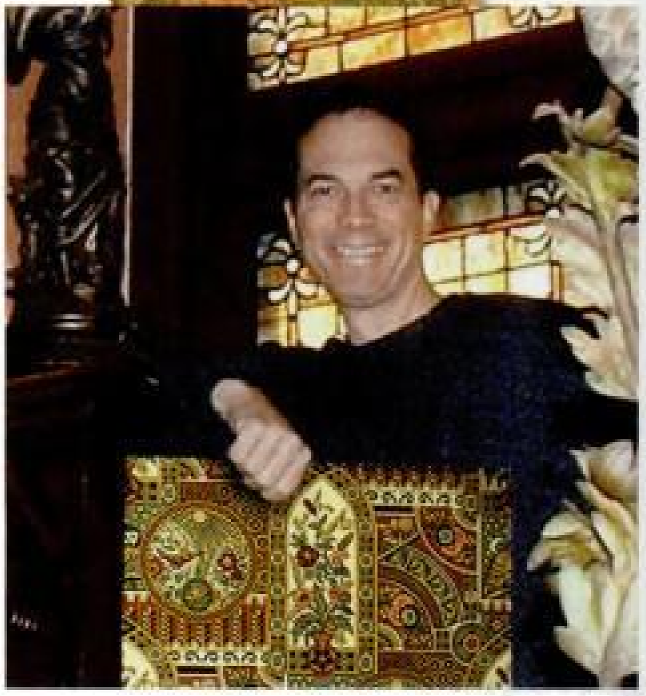
Fascinated by Arts and Crafts as long as she can remember, Heather E. Stivison joined Craftsman Farms in April.



Rare examples of original Stickley furniture are on display at the new Stickley Museum in upstate New York.

Stickley Showpiece

A NEW MUSEUM has opened on the top floor of the original Stickley factory, just outside Syracuse, New York. The Stickley Museum is a joint project between L. & J.G. Stickley, the Arts and Crafts furniture maker, and the State University of New York's Cooperstown Graduate Program and the Exhibition Alliance. The first exhibition, "A Well Crafted Legacy," includes Gustav Stickley's personal bedroom furniture, the cannonball bed that current company owner Alfred Audi slept in as a child, and Stickley furniture once in the collection of Barbra Streisand. The Stickley Museum is on the top floor of the Public Library in Fayetteville, N.Y. (315) 682-5500, **stickleymuseum.com**



Making Paper

IT BEGAN WITH A HOUSE, as so many passions do. In the course of a 10-year restoration of a Queen Anne in Indiana, Robert Kiefaber decided to invent his own wallpaper. The notion wasn't as far-fetched as it seems: Bob studied art at the Ringling Museum of Art and has professional experience in silk-screening. With his wife Laurie, Kiefaber has developed more than 200 wallpaper designs inspired by late Victorian and Arts and Crafts patterns, leading to a new business in hand-printed papers: Aesthetic Interiors. "I also will be able to reproduce fragments or pieces of wallpaper for people if they are trying to re-create papers they find in their home or elsewhere," Kiefaber says. The website (aestheticinteriors.com) debuts in July.

Robert Kiefaber holds an Anglo-Japanese fill paper. Other patterns (above) include Canterbury, Nouveau Blossom, and Tulip Garden.

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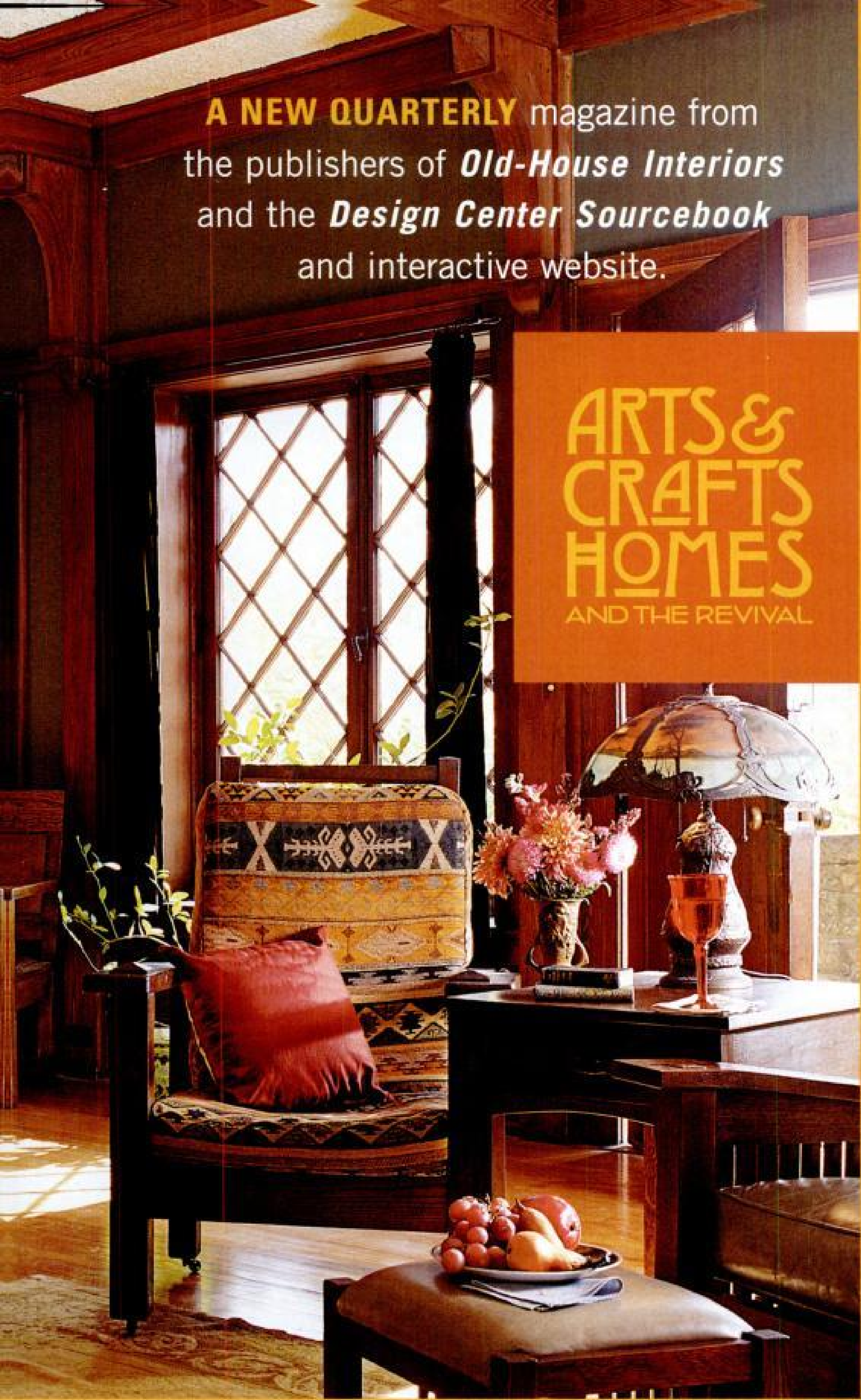

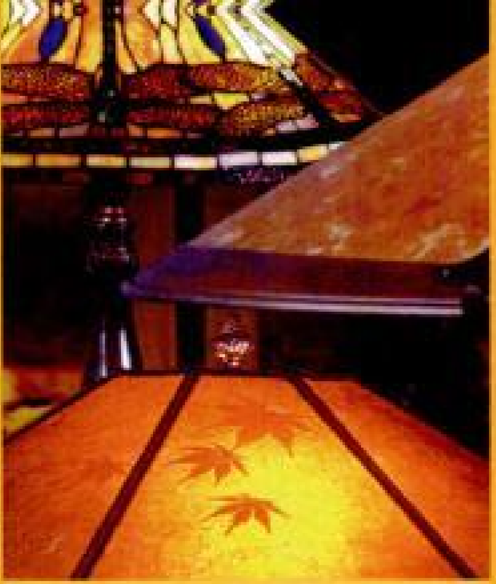

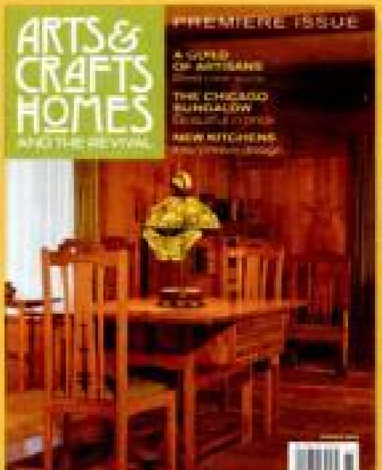

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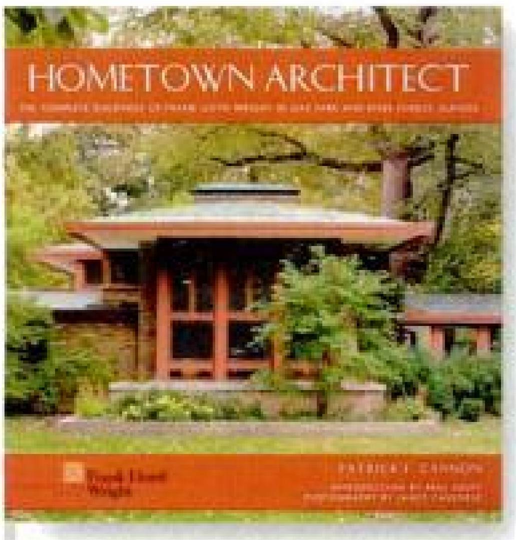


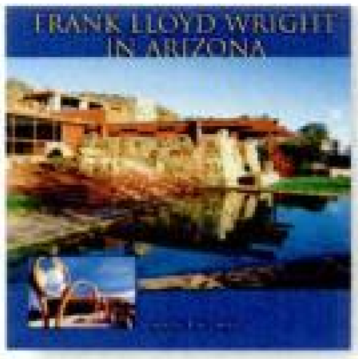
LEFT: An art-glass laylight is a directional accent in the entry hall of the William E. Martin House in Oak Park, built in 1903. **BELOW:** One of the octagonal turrets on the George Furbeck House by Wright, built in 1897 in Oak Park. The William G. Fricke House (1901) as rendered for the Wasmuth Portfolio by Wright.

HOMETOWN ARCHITECT: The Complete Buildings of Frank Lloyd Wright in Oak Park and River Forest, Illinois by Patrick F. Cannon, Pomegranate, 2006. 144 pp., $35

THE VERY FIRST HOUSE that Frank Lloyd Wright designed was in Oak Park, Illinois, in 1889. His last commission in that town, in 1913, was one of the final houses of his Prairie period. Today people from all over the world make pilgrimages to Oak Park and neighboring River Forest, to stroll reverently in neighborhoods filled with the handsome, influential houses of Wright and his contemporaries. Most are still private homes, some only recently restored. A few, including Wright's own Home and Studio and Unity Temple, are open to the public.

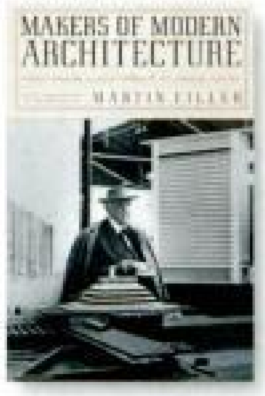
This is the book version of that pilgrimage. Unlike so many sweeping treatises on Wright's 70-year career, this one has a single and homely purpose: to document, in chronological order, twenty-seven Wright homes (and Unity Temple) that were built in Oak Park and River Forest during the Prairie School years. Indeed, the book's endpapers are a walking map with the houses marked on it. Most of the photos, which include interiors, have never been published before. Each house is introduced, its history told, and both its peculiarities and context explored. A final chapter looks at eight buildings "lost, altered, or possibly Wright."

Author Patrick Cannon, a resident of Oak Park, is a journalist who has volunteered for thirty years as a tour leader for the Frank Lloyd Wright Preservation Trust. The book's Introduction, which explores the "hometown architect" theme, was written by Paul Kruty, an architecture professor whose books include *Frank Lloyd Wright and Midway Gardens* and *Walter Burley Griffin in America.* Photographs are by James Caulfield. ▪



THE ARTS AND CRAFTS MOVEMENT
by Lawrence W. Cheek
Rio Nuevo, 2006. 72 pp., $16.95

Another place, a later time: this slim but passionate volume traces Wright's work in the Arizona desert, which he discovered at age 60. The "spiritual cathartic that was the desert" renewed his energy, and his pursuit of a noble architecture of place: "The Arizona desert is no place for the hard box-walls of the houses of the Middle West and East." Lively text accompanies photos documenting twelve surviving Wright structures in Arizona, from Taliesin West and an auditorium to eight houses.



MAKERS OF MODERN ARCHITECTURE
From Frank Lloyd Wright to Frank Gehry
by Martin Filler. New York Review Books, 2007. 352 pp., $27.95

And the modern Wright: FLW in on the cover but he's only the start of this story by the erudite and entertaining critic, which one reviewer calls "the best college course you never took." It's a look at the aspirations—aesthetic, social, spiritual—behind the revolution of modern architecture. "Why was the sudden shift in architectural fashion that wrecked the career of Scottish designer Charles Rennie Mackintosh not enough to destroy the indomitable spirit of Wright?" "How did Ludwig Mies van der Rohe's dictum Less Is More give way to Robert Venturi's Less Is a Bore?" See what Mr. Filler has to say.

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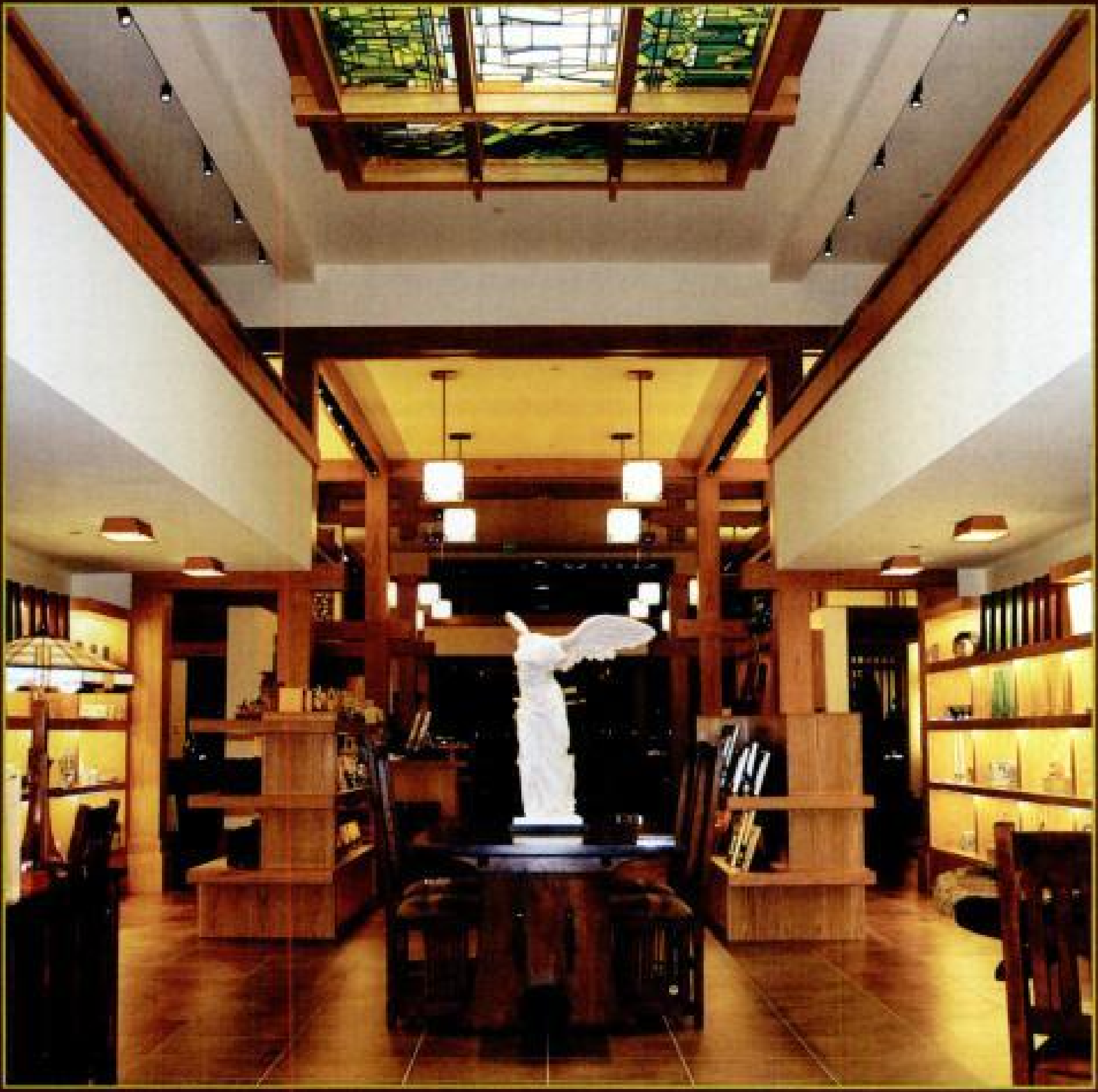

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ABOVE & RIGHT: Work by women artists at the show includes jewelry by Deb Karash and a carved "leaf" table by Pat Morrow of Trail Mix Studio.

Fine Furnishings Milwaukee SEPTEMBER 29–30

If you like your Arts and Crafts new, this may be your show. About 70 talented contemporary furniture makers and artists will display their works at the Fine Furnishings & Fine Craft Show in Milwaukee at the Midwest Airlines Center. You can buy many pieces on the spot, or consult directly with the artist on a commissioned piece. Stay the weekend and visit the Milwaukee Art Museum, explore the city's historic Third Ward, or—for the hops lovers among us—the Museum of Beer & Brewing. Admission is $10 (or $15 for both days). Live on the East coast? Plan ahead for the older and larger Fine Furnishings & Fine Craft Show in Providence Oct. 26–28. (401) 841-9201, finefurnishingsshows.com

AUGUST 11–12

Arts & Crafts San Francisco

YOU DON'T HAVE TO be an aging Boomer to visit San Francisco in August, and this annual event is the perfect reason to go. Browse through offerings from more than 150 dealers in antique and contemporary furniture, pottery, textiles, and lighting at **Arts & Crafts San Francisco** at the Concourse Exhibition Center. The show always offers a strong selection of Native American, Art Nouveau, and California Rancho furnishings, jewelry, and art not commonly seen at East Coast events. Admission is $10. (707) 865-1576, artsandcrafts-sf.com

Make plans now for Seattle's Bungalow Fair in September.

SEPTEMBER 27–30

Fair in Seattle

SEATTLE IS KNOWN for many things: rain, coffee, slackers. But it is also a great town for bungalows, a fact celebrated annually at the **Bungalow Fair.** This year's event—the 10th—begins Sept. 27 with a 7 p.m. reception for *The Arts and Crafts Movement in the Pacific Northwest*, by Historic Seattle's Lawrence Kreisman and consultant Glenn Mason. Other speakers during the weekend include authors Judith

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Tankard and Ray Stubblebine. Rejuvenation historian Bo Sullivan will give a talk on Arts and Crafts lighting. The show and sale on Saturday and Sunday will include 50 Arts and Crafts designers and craftspeople in metalwork, furniture, antiques, architectural, ceramics, textiles, and lighting. Historic Seattle, (206) 622-6952, historicseattle.org

AUGUST 3, 2007–JANUARY 6, 2008

Klimt's Vienna

GUSTAV KLIMT is world famous as the painter of such erotic and romantic early-20th-century works as "The Kiss," and his portrait of Adele Bloch-Bauer, which recently sold for a record $135 million. No wonder the Textile Museum in Washington, D.C., decided to launch "Textiles of Klimt's Vienna," a worthy exhibition of Secessionist textiles on display beginning in August. Klimt was one of the Secessionist Movement's leading lights, but most of the 50 fabric samples and other objects you'll see in the show are by his talented contemporaries and sometime collaborators: Josef Hoffman, Dagobert Peche, and Maria Likarz–Strauss. (202) 667-0441, textilemuseum.org

LEFT: Fragments from "Klimt's Vienna" include a box covered in a 1907 Josef Hoffman fabric and a leaf-patterned textile by Maria Likarz–Strauss, designed just before World War I.

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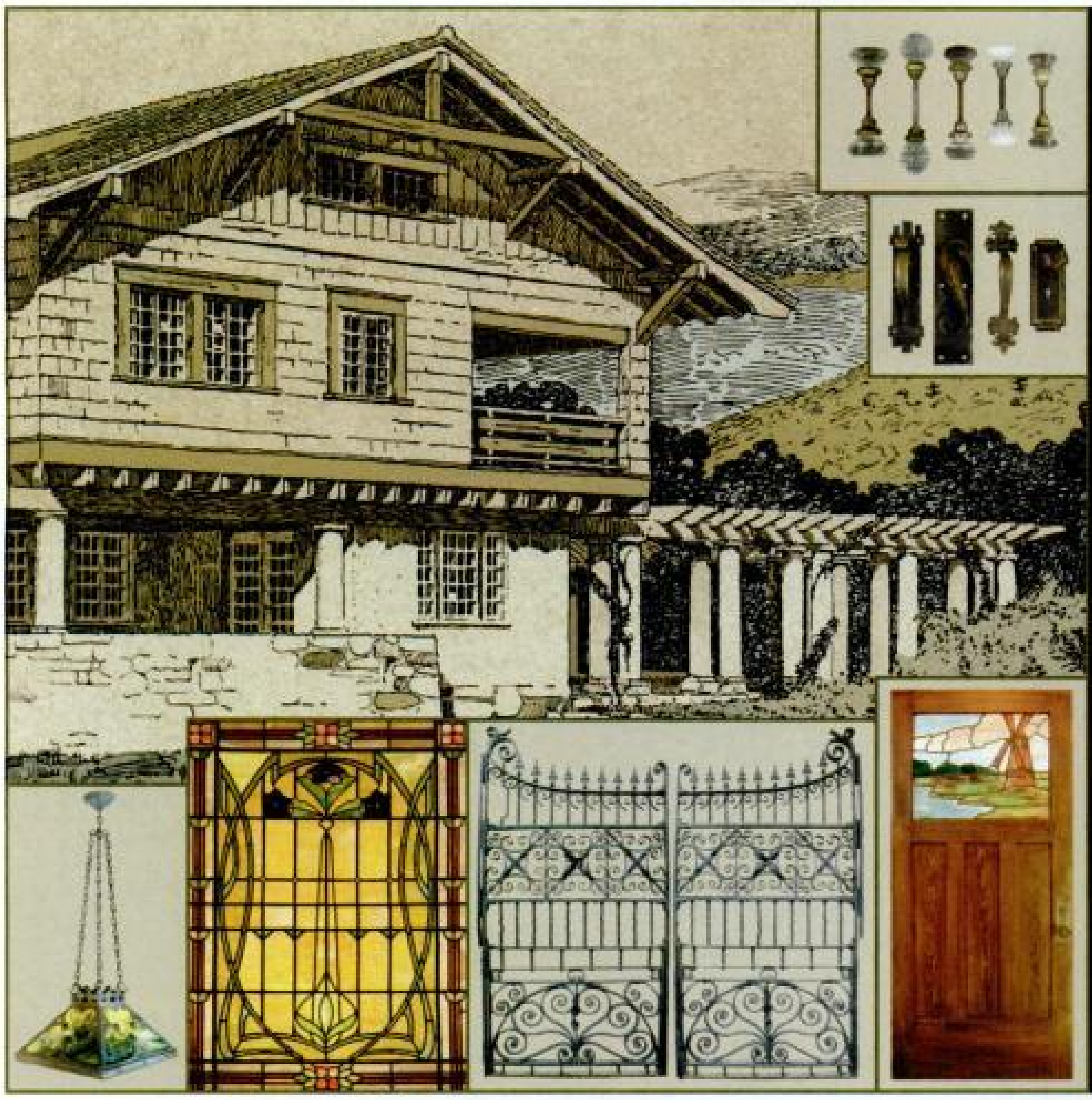

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OPPOSITE: Maxfield Parrish's illustrations inspired the handcrafted cabinet along one wall. Sturdy post finials at the ends of the countertops allow baskets and sacks to be hung after a trip to the produce market.
RIGHT: Poured-concrete counters, tiled walls, and oak cabinets are harmonious with the rolling fields outdoors.

storybook KITCHEN

THE 1907 EDWARDIAN MANOR, nestled amidst rolling farmland and forest, had a sweeping staircase and seventeen fireplaces. It was love at first sight for designer Barry Dixon when he came upon Elway Hall in northern Virginia. But previous owners had gone to great expense to install an "up-to-date" kitchen in a bid to make the house more marketable. The new kitchen was a modern, black-and-white workroom that was alien to the rest of the historic building. Barry started over from scratch.

He began from the ground up, installing a French tumbled marble (limestone) floor for an old-world sort of storybook appeal. After that, everything fell into place. Inspired by the handsome center island in Edward Lutyens's grand Arts and Crafts kitchen at Castle Drogo in southwest England, Barry designed a round oak island of his own, but with an oiled teakwood top for easy cleaning. It's lit by an oversized, 19th-century Parisian street lamp hung overhead, an admittedly theatrical effect.

the company

KITCHEN DESIGN Lois Kennedy, CKD, **PORTFOLIO KITCHENS**, Vienna, VA: (703) 242-0330, portfoliokitchens.com
INTERIOR DESIGN Barry Darr Dixon, **BARRY DIXON, INC.**, Warrenton, VA: (540) 341-8501, barrydixon.com
CABINETS **PREMIER CUSTOM-BUILT, INC.**, New Holland, PA: (717) 354-3059, premiercb.com
COUNTERTOPS **CONCRETE JUNGLE, INC.**, Frederick, MD: (301) 874-1001, concretejungleonline.com
UPHOLSTERERS **AGORA INTERIORS**, Alexandria, VA: (703) 823-7800
CUSTOM STOVE HOOD Ron Kelly, **KELLY METALWORK**, Cooksville, MD: (301) 854-4848

the materials

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CEILING FIXTURES **REJUVENATION**: (888) 401-1900, rejuvenation.com
CEILING PAPER William Morris collection from **SANDERSON**: william-morris.co.uk, through **J. LAMBETH & CO.**, Washington, DC: (202) 646-1774
HARDWARE **LB BRASS**: lbbrass.com

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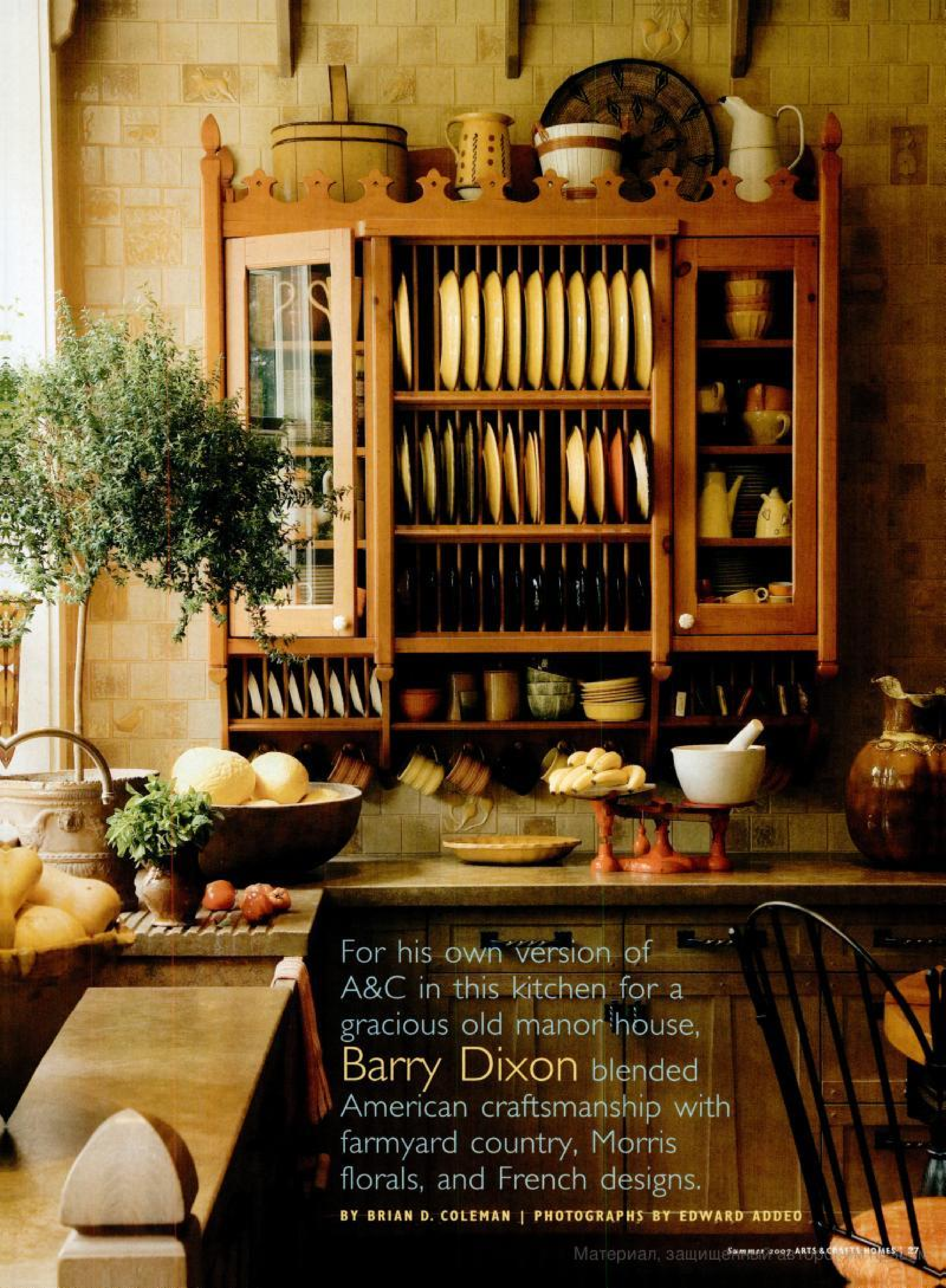

For his own version of A&C in this kitchen for a gracious old manor house, **Barry Dixon** blended American craftsmanship with farmyard country, Morris florals, and French designs.

BY BRIAN D. COLEMAN | PHOTOGRAPHS BY EDWARD ADDEO

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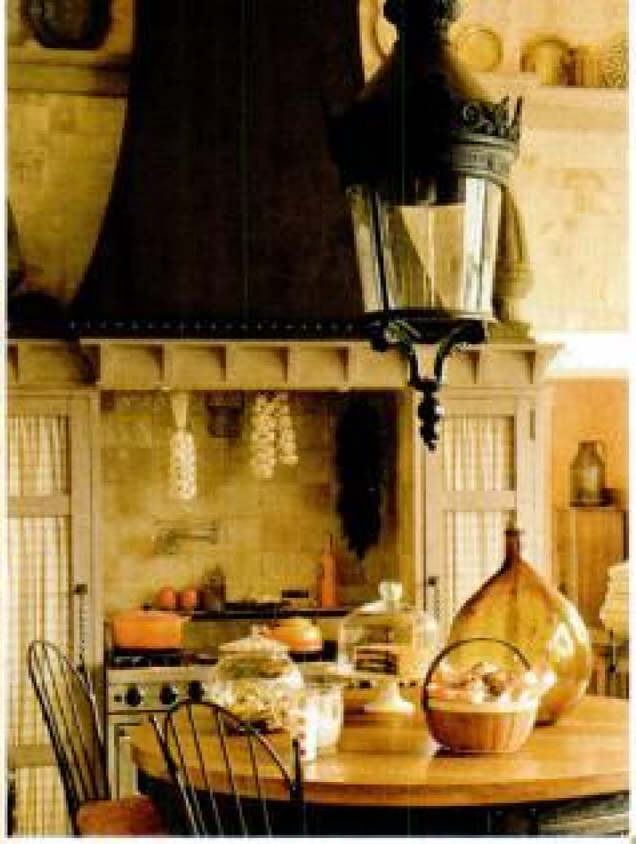

Basics for the A&C sense

• Don't fake it (it'll show). Use high-quality materials and be honest; people want to see the grain in oak cabinets, the imperfections in the stone floor. • Use natural colors that stimulate the appetite: the hues of the sun, wheat in the outdoor fields, vegetables in the garden. • Keep a period reference. It's all right to mix in other styles but keep Arts and Crafts design with the wallpaper, cabinets, or lighting. • Perfection is in the imperfections. Arts and Crafts means handcrafted. Use materials formed by hand such as hammered metal, tile, carved stone, hand-blown glass. Machine-made products are usually "perfect"—too much so.

With thoughts in mind of the tiled William Morris Luncheon Rooms at the V&A Museum in London, Barry chose Pratt and Larson tiles in the colors of the farmlands outdoors. Tiles are accented with randomly placed silhouettes of barnyard animals—geese, cows, sheep, pigs, turkeys—along with garden vegetables—turnips, corn, wheat. The upper wall is papered in Morris's "Apple," carried onto the ceiling for a cozy and very English look.

The cabinets were crafted from quarter-sawn oak, simply limed and waxed. Modern amenities are camouflaged behind oak cabinet fronts and cantilevered doors. Memories of Maxfield Parrish's children's book illustrations guided the design of a free-hanging cabinet along one wall. Made to look as if it were found and added apart from the cabinets, it has open racks for dishes, and a bittersweet-orange finish like an October afternoon.

The concrete countertops and sink were custom-mixed and -colored in country maize and mushroom. Arching Rohl faucets make for easy flower arranging. An unused fireplace was replaced with a Viking range nestled into the space. The adjoining butler's pantry became more functional, converted into a breakfast nook with an L-shaped banquette built into the corner. •

TOP: (left) Oversized, exterior brass hardware gives the cabinets presence and punch. A relative wove the dishtowels by hand. (center) A converted Parisian street lamp is a theatrical touch over the center island. RIGHT: A patchwork of Pratt and Larson tiles covers the walls nearly to the ceiling; an open shelf along the top holds plates and jugs.

ABOVE: An intimate breakfast nook was created in the adjoining butler's pantry, with a built-in banquette and an Oatlands chair (from Barry Dixon Design). The washed willow center table is from Anthropologie (anthropologie.com). Pillow fabric is from Brunschwig & Fils; banquette fabric is from Donghia.

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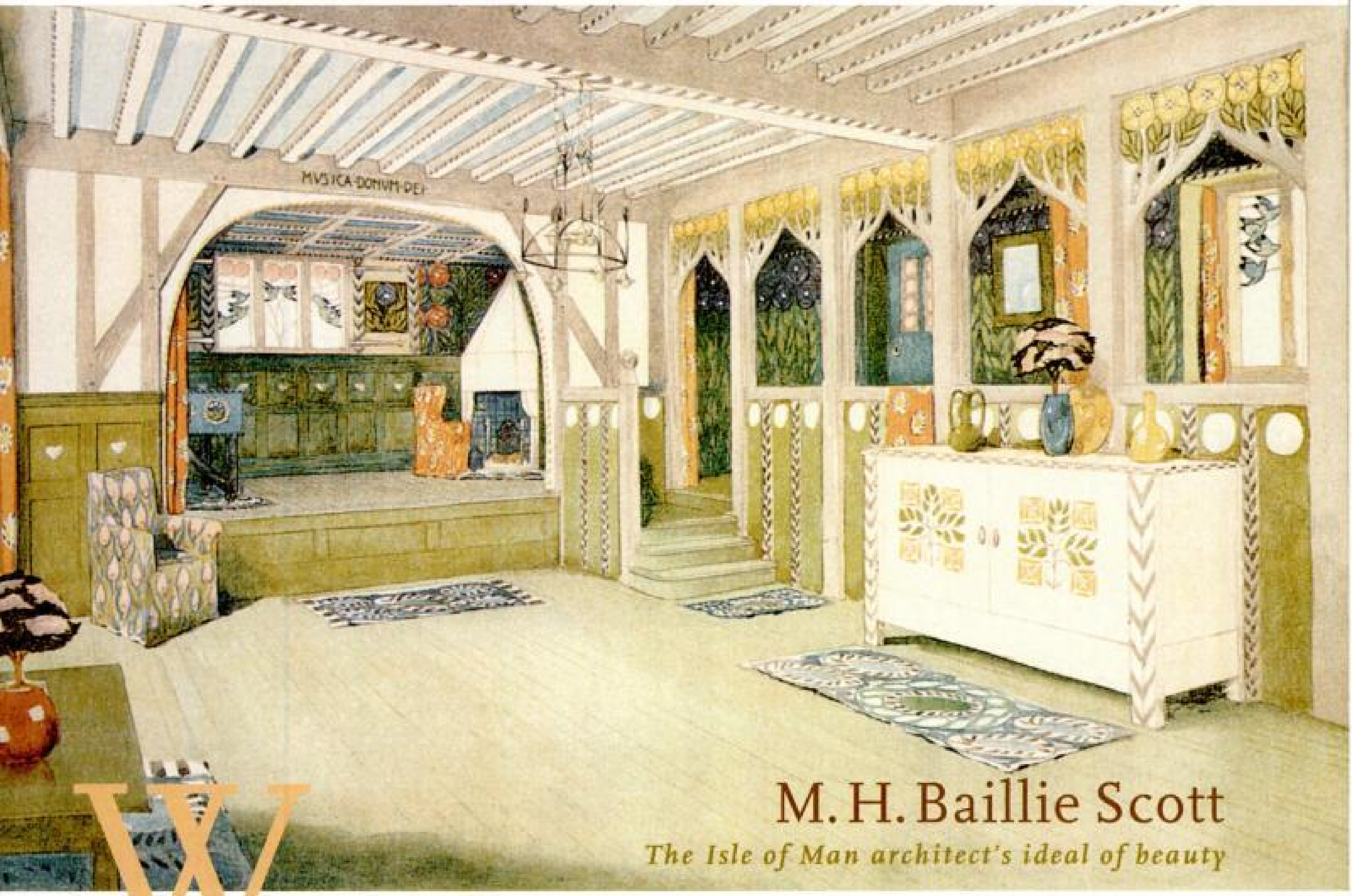

M. H. Baillie Scott

The Isle of Man architect's ideal of beauty

WHILE Mackay Hugh Baillie Scott produced nearly 300 buildings during his long career, his influence came more from his beautifully drawn ideal interiors than from realized rooms. These vibrant interiors were vernacular and homey, with exposed timbers, leaded glass, built-in furniture and fireplace inglenooks. They greatly influenced Gustav Stickley in America, whose illustrations of ideal rooms in his magazine *The Craftsman* owe a debt to the English designer.

The architect's chief contribution was the resurrection of the medieval living hall as the center of even modest-sized houses, a move away from the square, walled-off private spaces of Victorian homes. His brilliant interior space planning was unconventional for the times; he did away with little-used formal spaces and brought the men, women, and children of the household together, blending feminine and masculine rooms and decorative devices. Repetitive motifs link different parts of a room and different spaces together.

His beautifully detailed and rendered watercolors were first published in the magazine *The Studio* during the 1890s (along with his philosophy), but became even more well known after publication of his book *Houses and Gardens* in 1906. His most famous

TOP: Design for the Music Room for the "House for an Art Lover" competition, ca. 1901. **RIGHT:** Inglenooks figured prominently in Baillie Scott's work, as in this idealized interior called Falkewood from his book *Houses and Gardens* (1906).

HUNTERIAN ART GALLERY, UNIV. OF GLASGOW (TOP)

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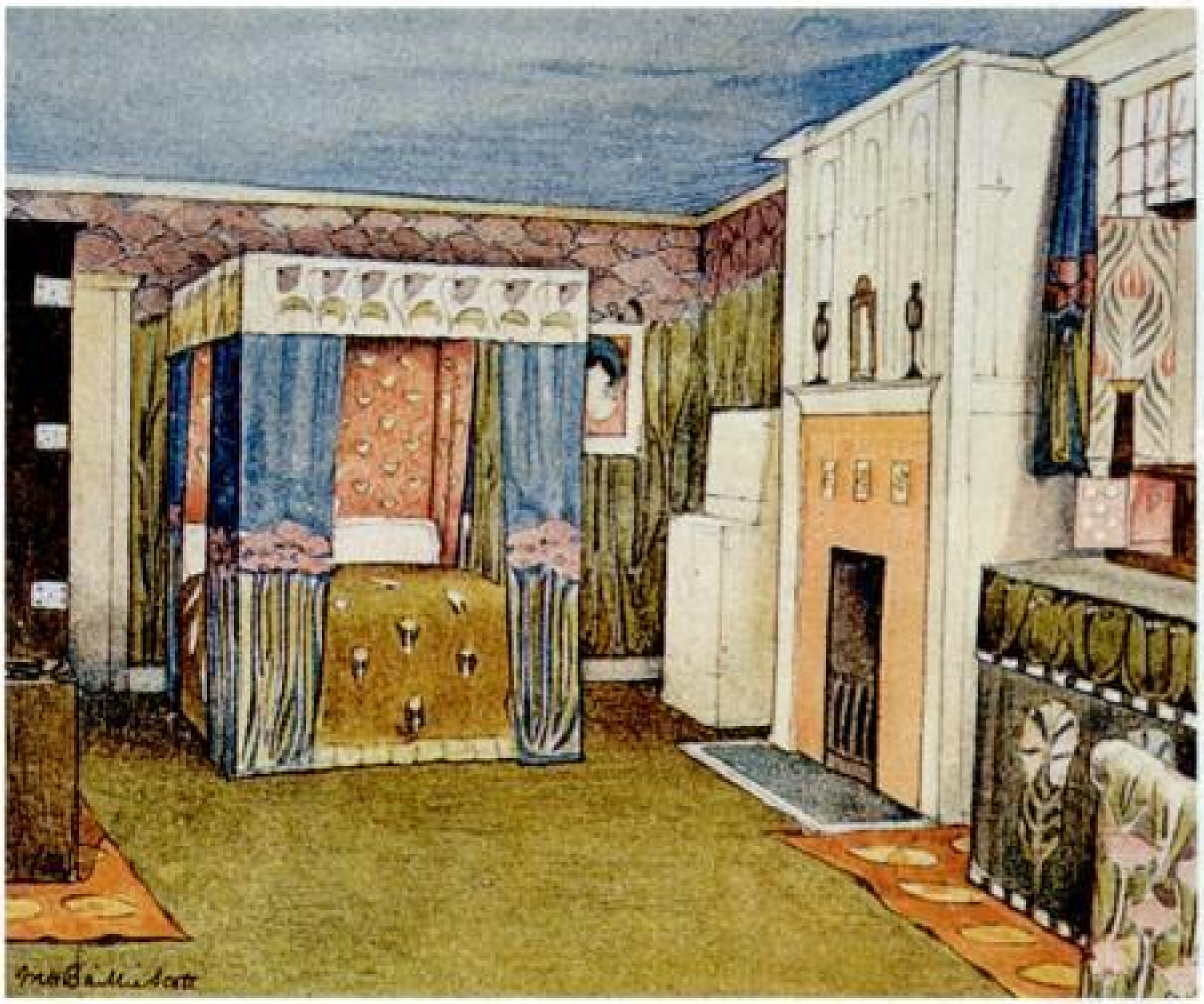
LEFT: A sketch done for Crown Princess Marie of Romania in 1901, reproduced later in his book. **BELOW:** Bright color and decorated surfaces are typical of the architect's furniture and interiors, as in the otherwise boxy piano and in the bedroom illustration from *The Studio.*

- **BLACKWELL** (blackwell.org.uk) *The masterpiece of 1898–1900, with much of its interior decoration intact: open to the public.*
- ***HOUSES & GARDENS: ARTS & CRAFTS INTERIORS*** by M.H. Baillie Scott. Antique Collectors Club reprint, 2004.
- ***BAILLIE SCOTT: THE ARTISTIC HOUSE*** by Diane Haigh. Academy, 1996. *Archival illustrations and recent color photos. Includes photos of the Red House (1892) in Douglas, Isle of Man.*
- ***HISTORIC ARTS & CRAFTS HOMES OF GREAT BRITAIN*** by Brian Coleman. Gibbs Smith, 2005. *A full chapter on Blackwell with recent photos.*
- ***THE ARTS AND CRAFTS MOVEMENT*** by Rosalind P. Blakesley. Phaidon, 2006. *The international movement including discussion of Baillie Scott's work in Europe.*
- ***M.H. BAILLIE SCOTT AND THE ARTS AND CRAFTS MOVEMENT*** by James D. Kornworlf. Johns Hopkins, 1972. *The first biography of the architect and his context.*



commission today is Blackwell, a house in Cumbria, now open to the public. Here a massive inglenook fireplace sits beneath a half-timbered minstrel's gallery in the large but comfortable hall–living room. It's sentimental, yet at the same time a modern house.

During his lifetime, Baillie Scott [1865–1945] was better regarded in Europe than in his homeland, as he brought the popular English Arts and Crafts aesthetic to eager clients. He decorated and furnished the Grand Duke of Hesse's palace at Darmstadt in Germany, after which private commissions followed, including a "tree house" for Crown Princess Marie of Romania. He was part of the Deutsche Werkstatten from 1900 to 1914.

The illustrations here show a remarkable attention to beauty, ornament, harmony, and details. Note his success at creating rooms within rooms by changing floor levels or ceiling heights, his cozy inglenooks and comfortable seating. ▪

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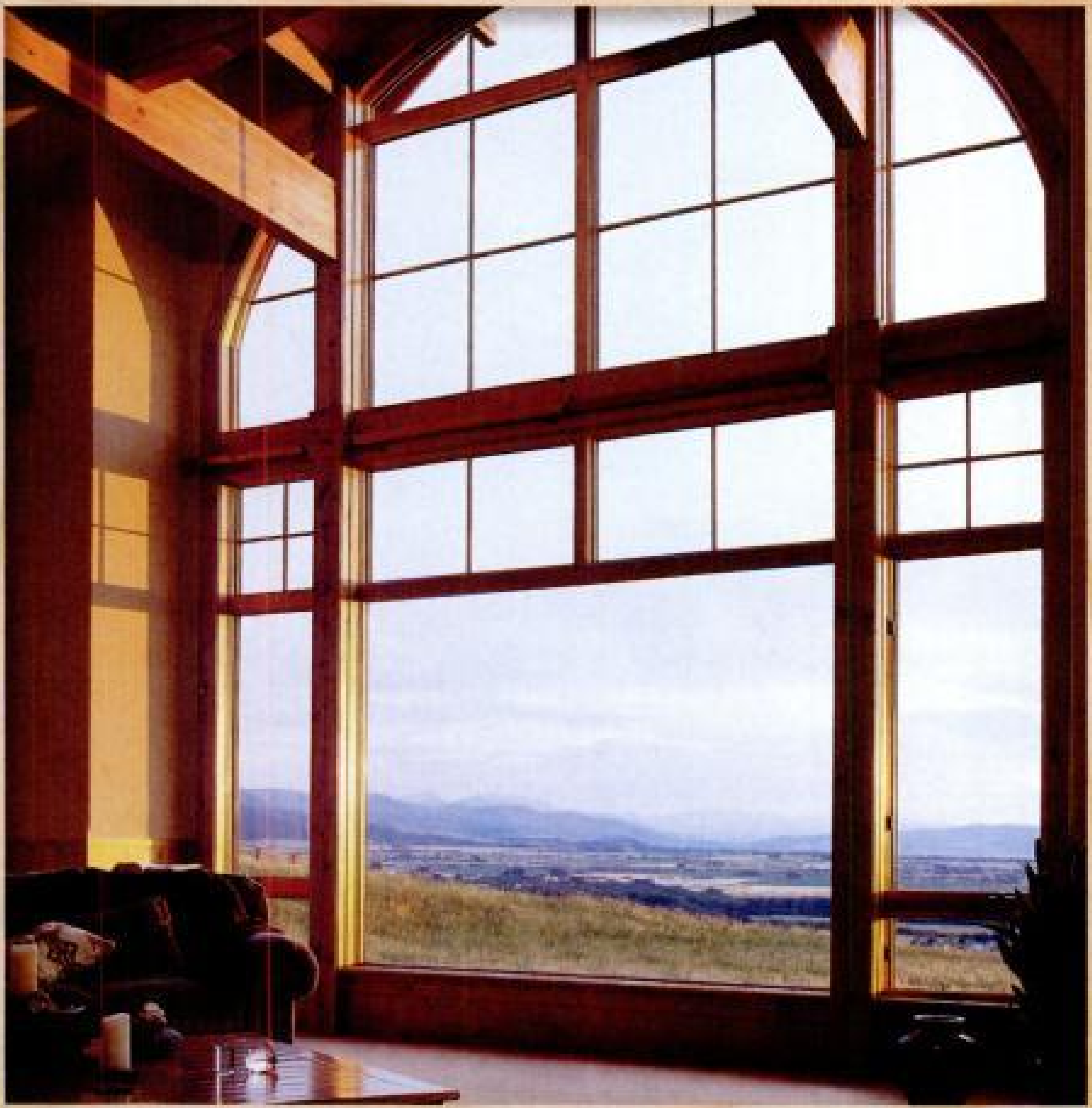

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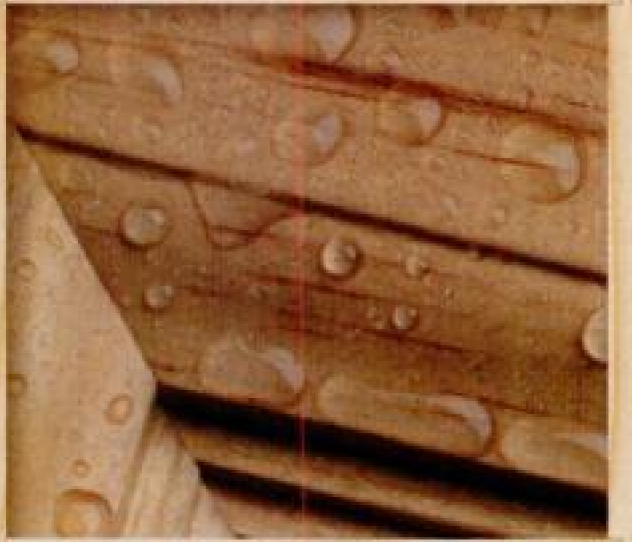

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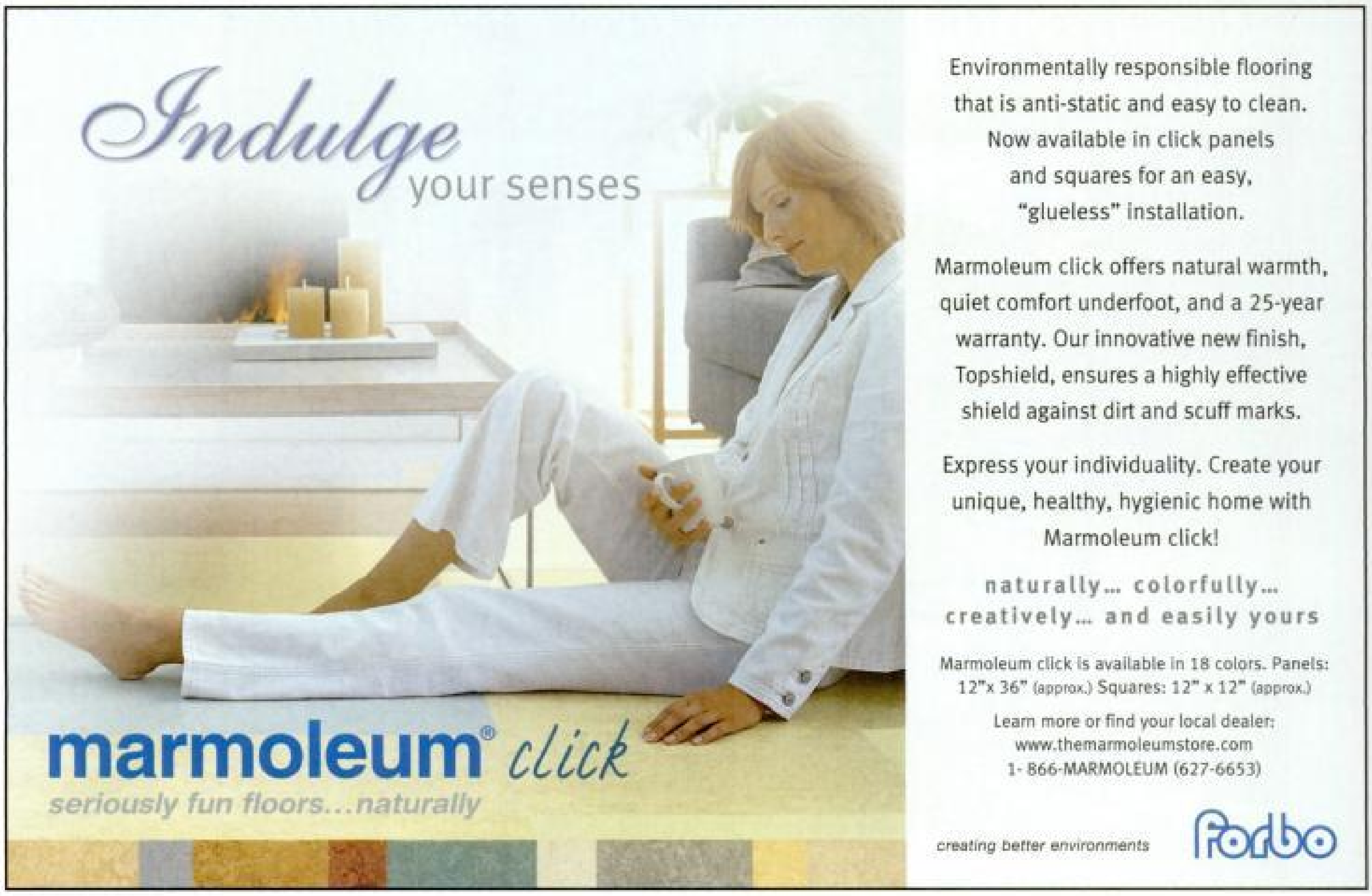

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Five Lights

Shown in cherry with iridescent glass, the Craftsman 5-light chandelier is suggestive of Japanese shojis, another specialty of the maker. The small version is 29½" wide by 41½" long. It retails for $1,215. Contact Cherry Tree Design (800) 634-3268, cherrytreedesign.com

art + craft

by Mary Ellen Polson

Sturdy Elegance

Finely detailed in American black cherry, the Library Desk is fitted with two 10"-wide side drawers divided front to back, and a center drawer with a pencil tray. The large version (54" long x 29" deep) is $3,450. From Michael Colca, (800) 972-5940, michaelcolca.com

Timeless Pine

Part of the new Pinecone Series, the 6" x 6" pinecone tile features a wreath of hand-painted needles and pinecones. It retails for $70. The deco tile is trimmed with ½" hammered pencil liners ($7 each). From Meredith Art Tile, (330) 484-1656, meredithtile.com

Shapes of Color

In hand-painted greens and yellows studded with botanical decos and 1" blue dots, this backsplash resembles a leaded glass window. Field tiles are $25 to $35 per square foot. Decos are $10.50 to $33 each. From Pratt & Larson Ceramics, (503) 231-9464, prattandlarson.com

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Fit for a Bungalow

The Ultimate Double Hung window lends itself to classic configurations appropriate for a century-old brick Chicago Bungalow. Standard features include all-wood brick mould casing, wood interiors, and tilting, removable sashes. For a quote, contact Marvin, (888) 537-7828, marvin.com

Teco Renewed

The Teco Art Pottery Collection debuts this summer in seven classic shapes with great fidelity to the storied originals. The slip-cast, water-tight pieces are available in six satin-finish colors. They retail for $45 to $165. From Prairie Arts, (815) 331-0940, prairie-arts.com

One Potato, Two Potato

The oversized Potato pull is versatile enough to move from a swinging door to your refrigerator or range. The oil-rubbed bronze pull measures 12" long. Part of a full line of knobs and pulls, it retails for $270. From MNG Hardware, (215) 357-5700, mnghardware.com

Regal Recliner

Suggestive of both Biedermeier and English Arts and Crafts, Thom Walsh's Sleigh Endings daybed is hand-crafted of crotch mahogany veneer on a solid mahogany base. The 86"-long bed is $8,950 as shown. From A. Thomas Walsh, (413) 232-0249, athomaswalsh.com

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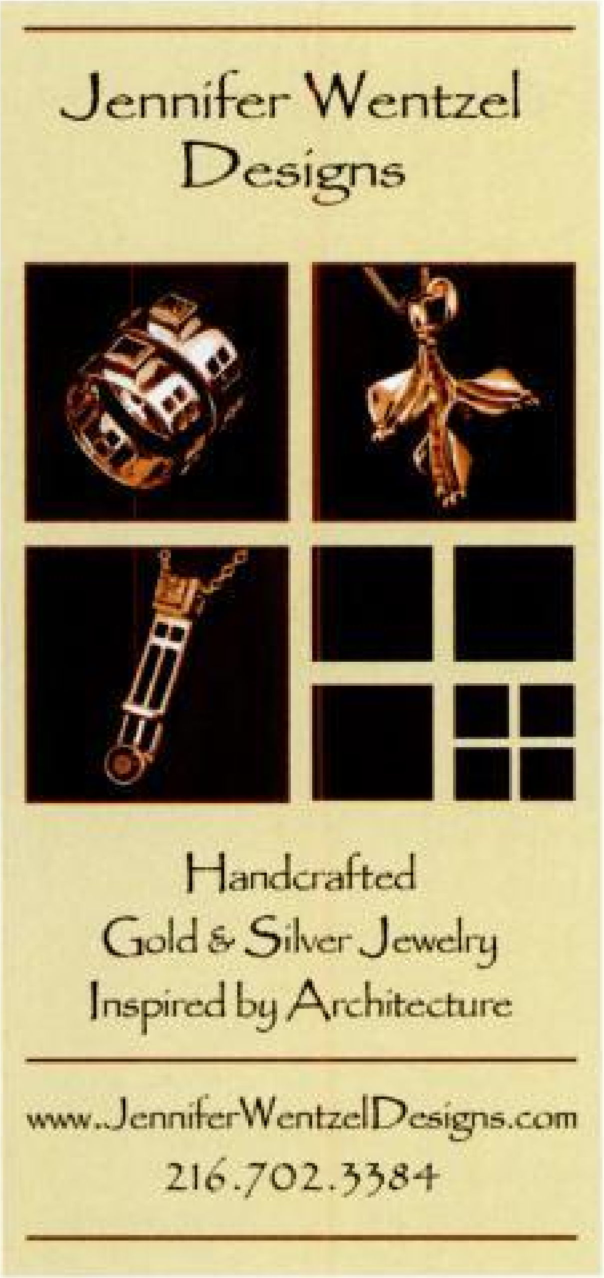

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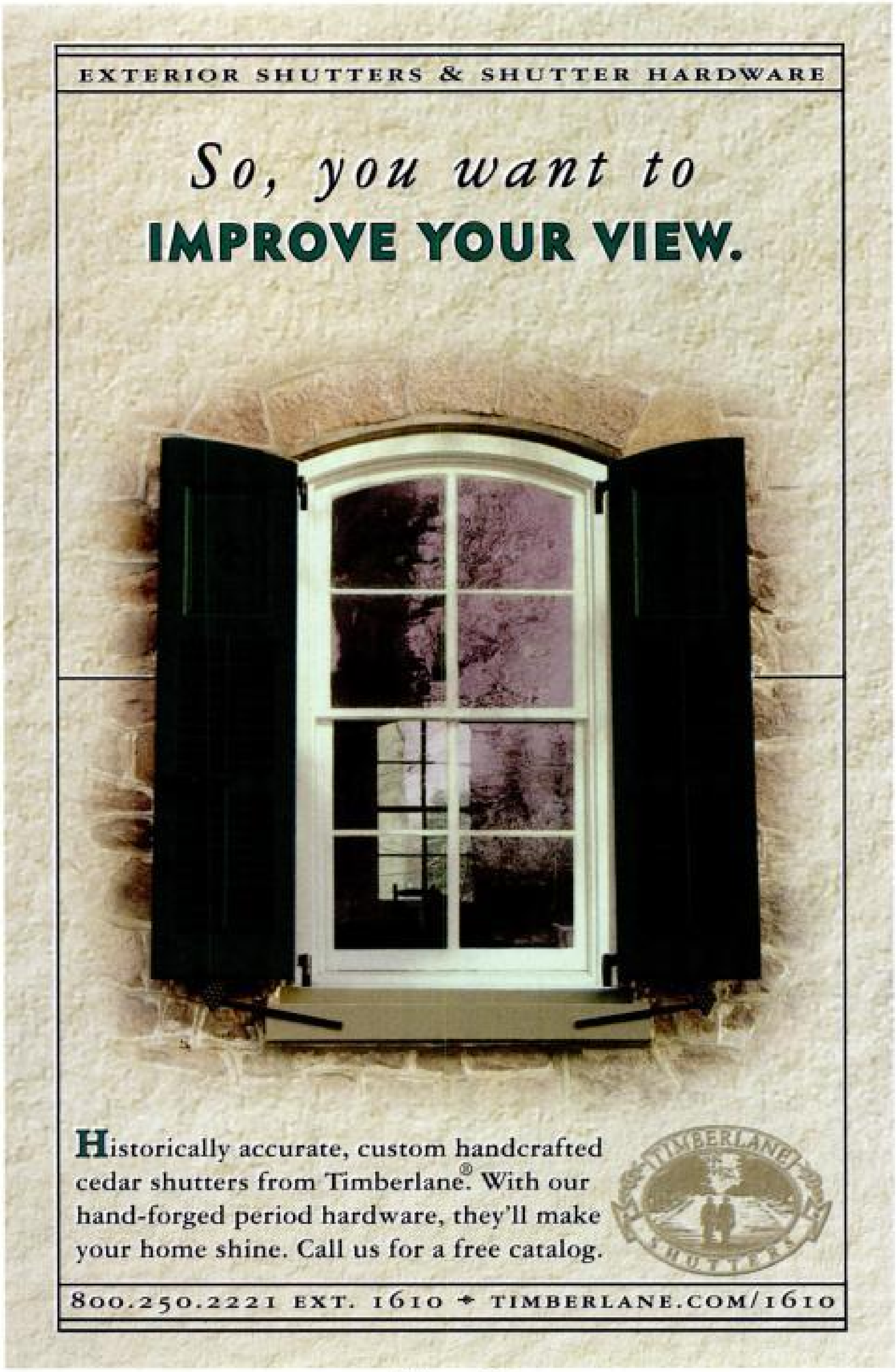

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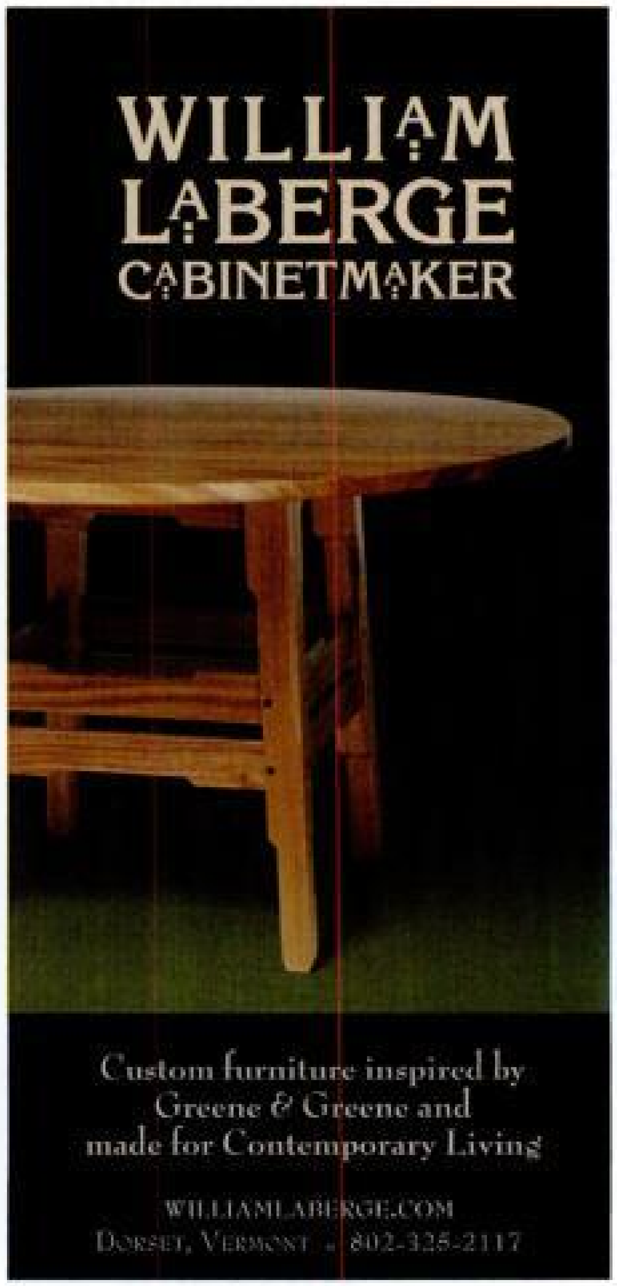

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art + craft

Green Pagoda

Transform a garden space into an Asian retreat with the Pagoda lantern. The 18" square UL-listed lantern is 26" high. A 100% cast aluminum version sells for $2,215. In 90% recycled cast bronze, the price is $2,745. From Eleek, (503) 232-5526, eleek.com

Shower Alfresco

The Shower Cabana is the perfect accessory for a summer cottage or bungalow. The 5' x 5' shower comes with an exposed nickel shower fixture, a stainless steel propane water heater, chrome hot towel rack, and a bench. It's $6,085. From Vixen Hill, (800) 423-2766, vixenhill.com

Laughing and Weeping

The new Comedy and Tragedy tiles cover the full range of human emotions. The high-relief sculpted tiles are 6" x 6" and 2" thick. Each tile ($60) comes with a built-in hanger. From Pewabic Pottery (soon to launch an online store), (313) 822-0954, pewabic.org

Signal Light

The 130 Westmoreland Place is an imposing choice for a bungalow pier or gate post. In solid brass with a stained-glass Gamble panel, the lantern measures 25" wide x 30" high. It retails for $4,496. From Old California Lantern Co., (800) 577-6679, oldcalifornia.com

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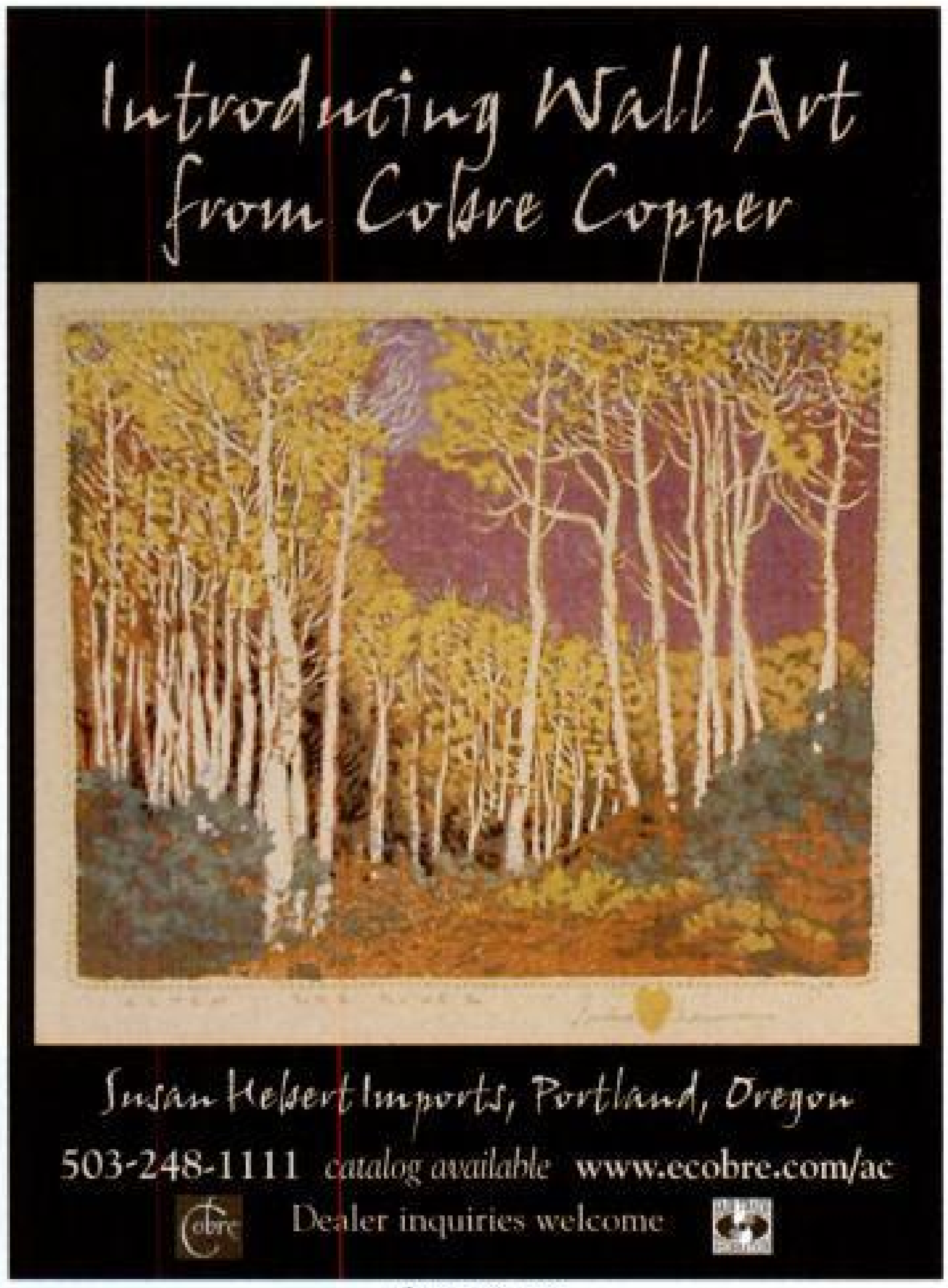

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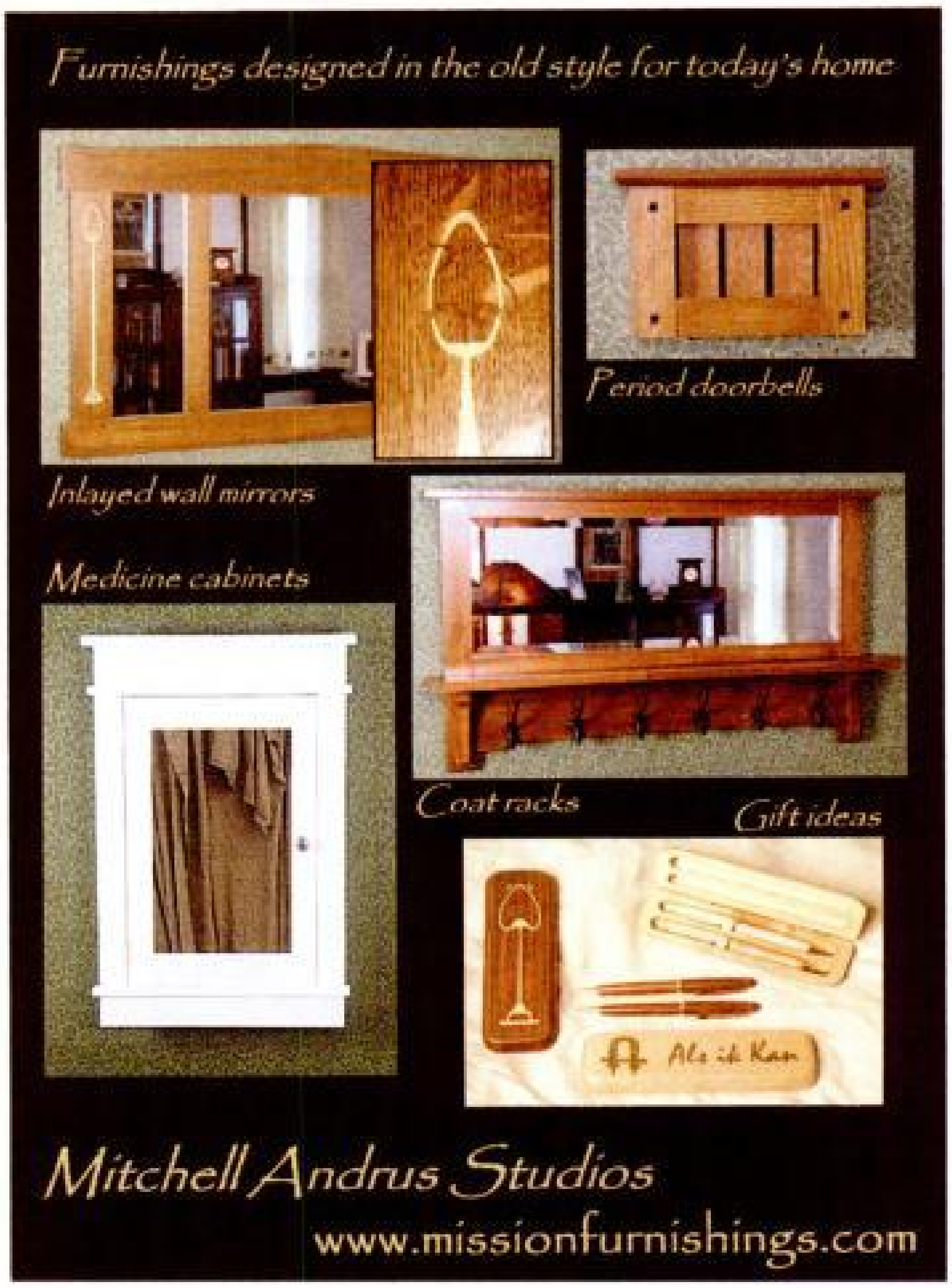

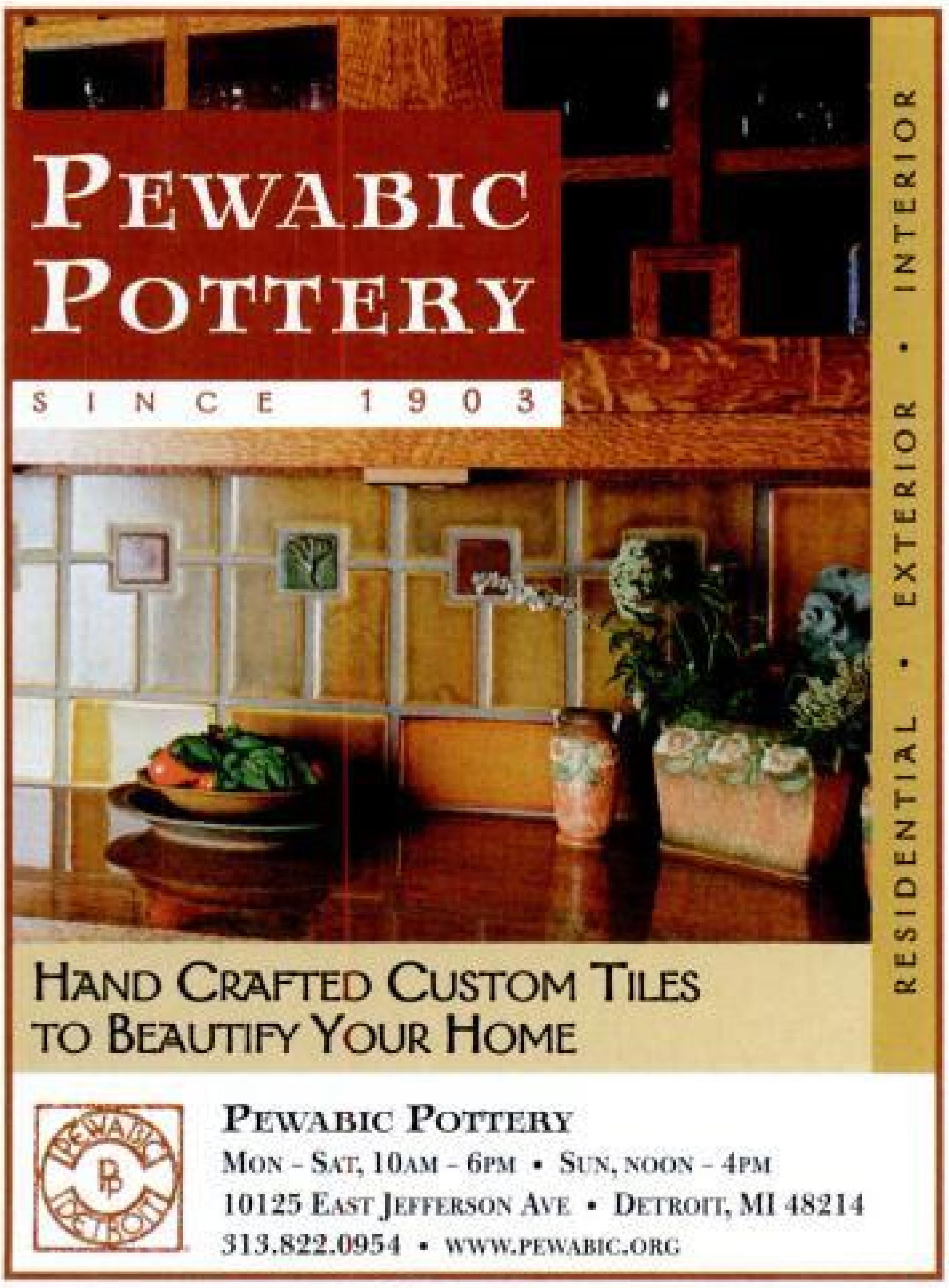

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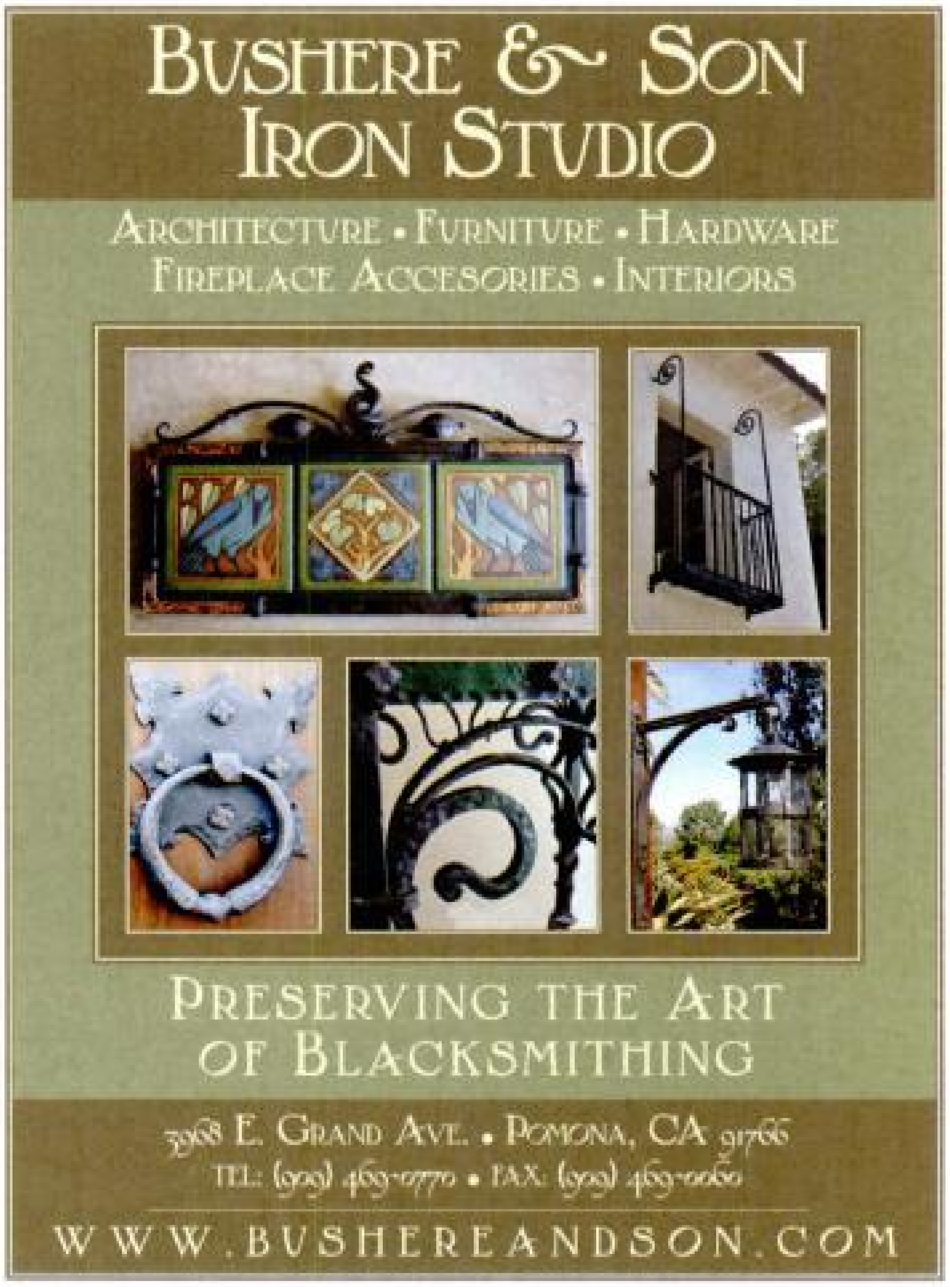

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The Promise of a Field

BY ALAIN DE BOTTON

A noted essayist explores our deference to architectural banality.

THE BUILDING of new houses is typically synonymous with desecration, with the birth of neighborhoods less beautiful than the countryside they have replaced. However bitter this equation, we conventionally accept it with passivity and resignation.

Our acquiescence stems from the authority that buildings can acquire through the simple fact of their existence. Their mass and solidity, the lack of clues as to their origins, the difficulty and cost involved in removing them, lends them the unchallengeable conviction of an ugly cliff-face or hill.

We therefore refrain from raising of the tower block, the new antique village or the riverside mansion that most basic and incensed of political questions: "Who did this?" Yet an investigation of the process by which buildings rise reveals that unfortunate cases can in the end always be attributed not to the hand of God, or to any immovable economic or political necessities, or to the entrenched wishes of purchasers, or to some new depths of human depravity, but to a pedestrian combination of low ambition, ignorance, greed and accident.

A development which spoils ten square miles of countryside will be the work of a few people neither particularly sinful nor malevolent. They may be called Derek or Malcolm, Hubert or Shigeru, they may love golf and animals, and yet, in a few weeks, they can put in motion plans which will substantially ruin a landscape for 300 years or more.

The same kind of banal thinking which in literature produces nothing worse than incoherent books and tedious plays can, when applied to architecture, leave wounds which will be visible from outer space. Bad architecture is a frozen mistake writ large. But it is only a mistake, and, despite the impressive amount of scaffolding, concrete, noise, money and bluster which tend to accompany its appearance, it is no more deserving of our deference than a blunder in any other area of life. We should be as unintimidated by architectural mediocrity as we are by unjust laws or nonsensical arguments.

We should recover a sense of the malleability behind what is built. There is no predetermined script guiding the direction of bulldozers or cranes. While mourning the number of missed opportunities, we have no reason to abandon a belief in the ever-present possibility of molding circumstances for the better.

THERE ARE FEW harsher indictments against architecture than the sadness we feel at the arrival of bulldozers, for our grief is in almost all cases fuelled

The essay is excerpted from Part VI in *The Architecture of Happiness* by Alain de Botton [Pantheon, 2006]. If you haven't read the book, you must: it is so beautifully written, expressive, warmly intelligent, and profound. —P. POORE

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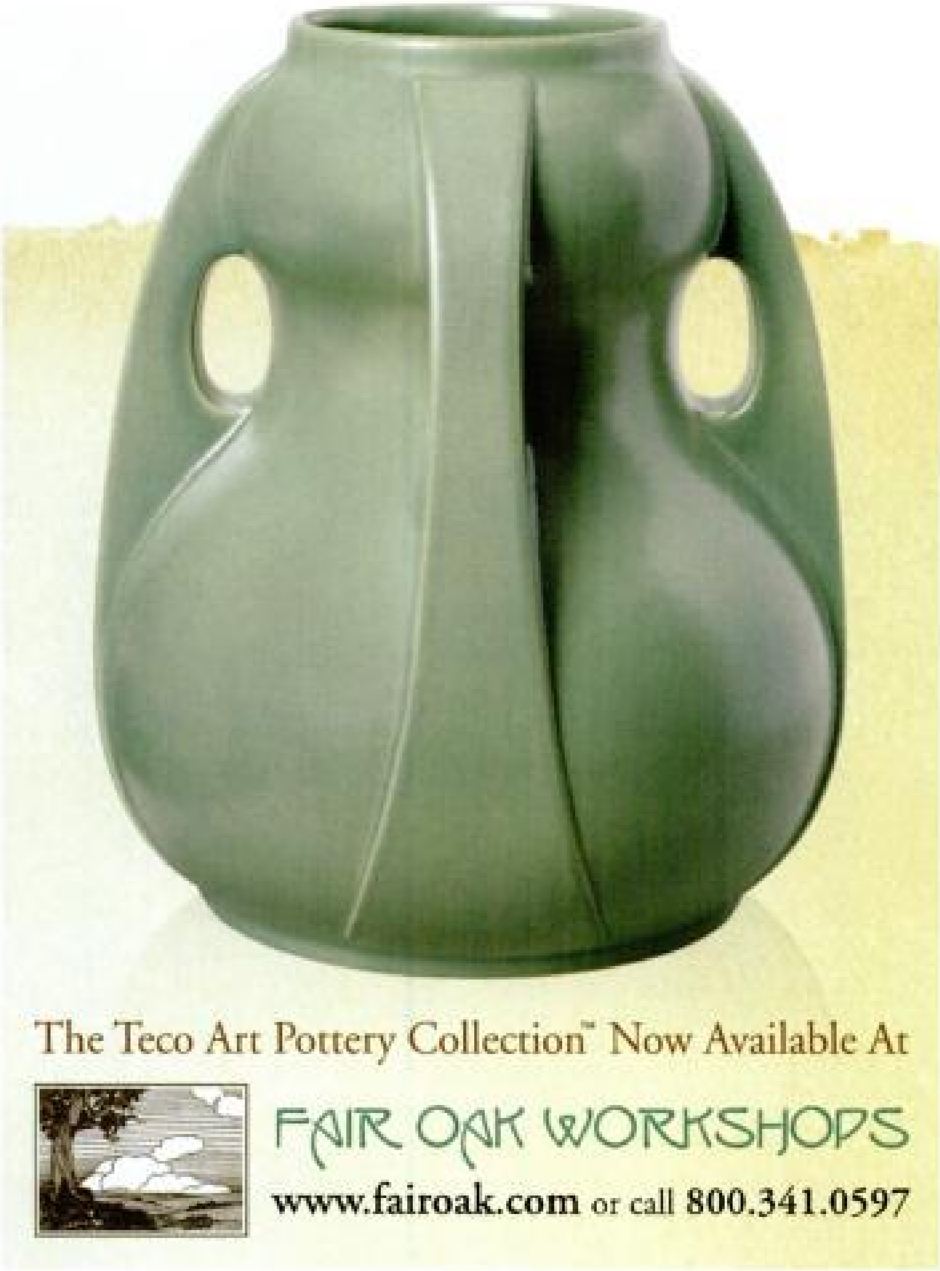

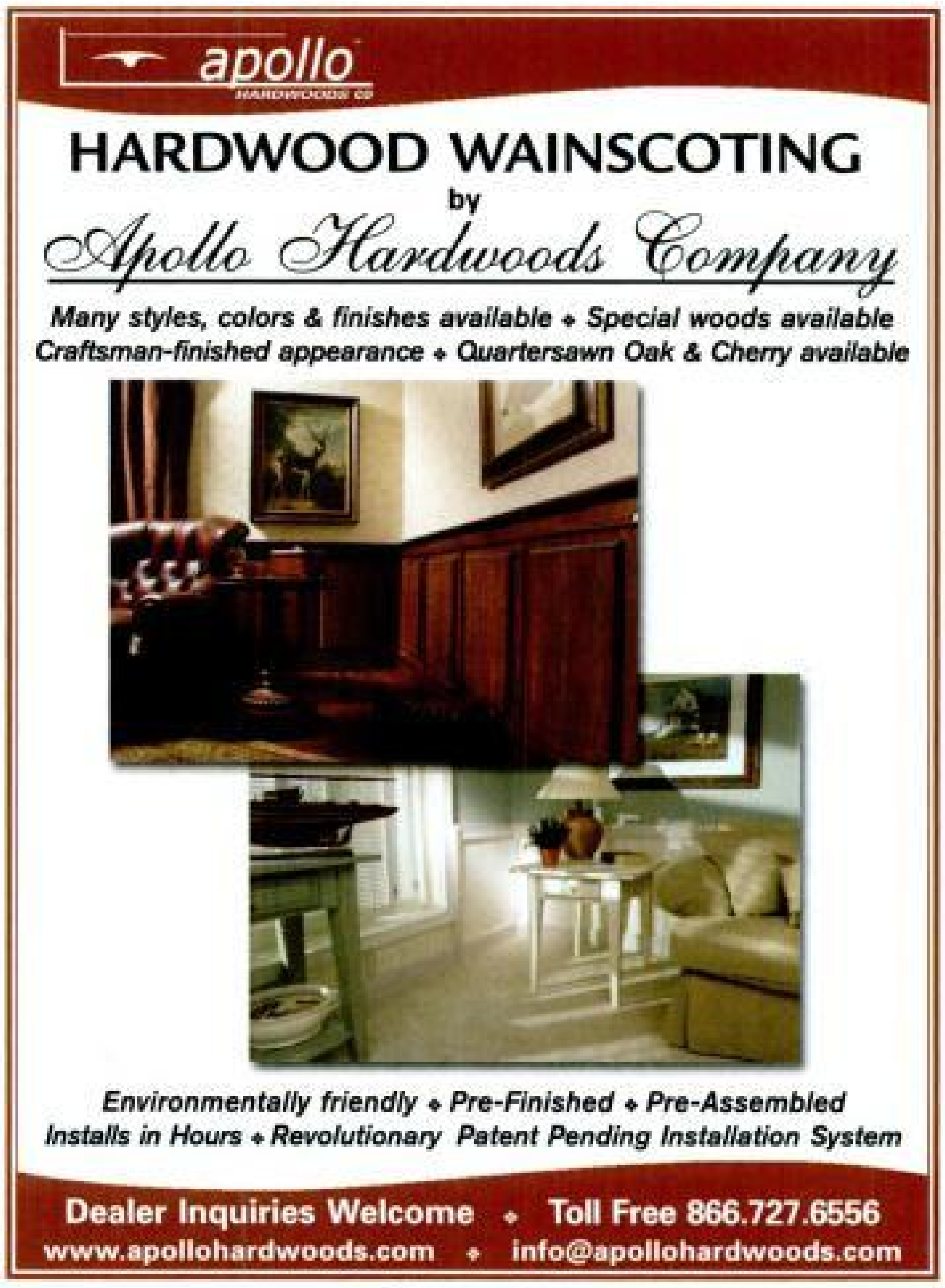

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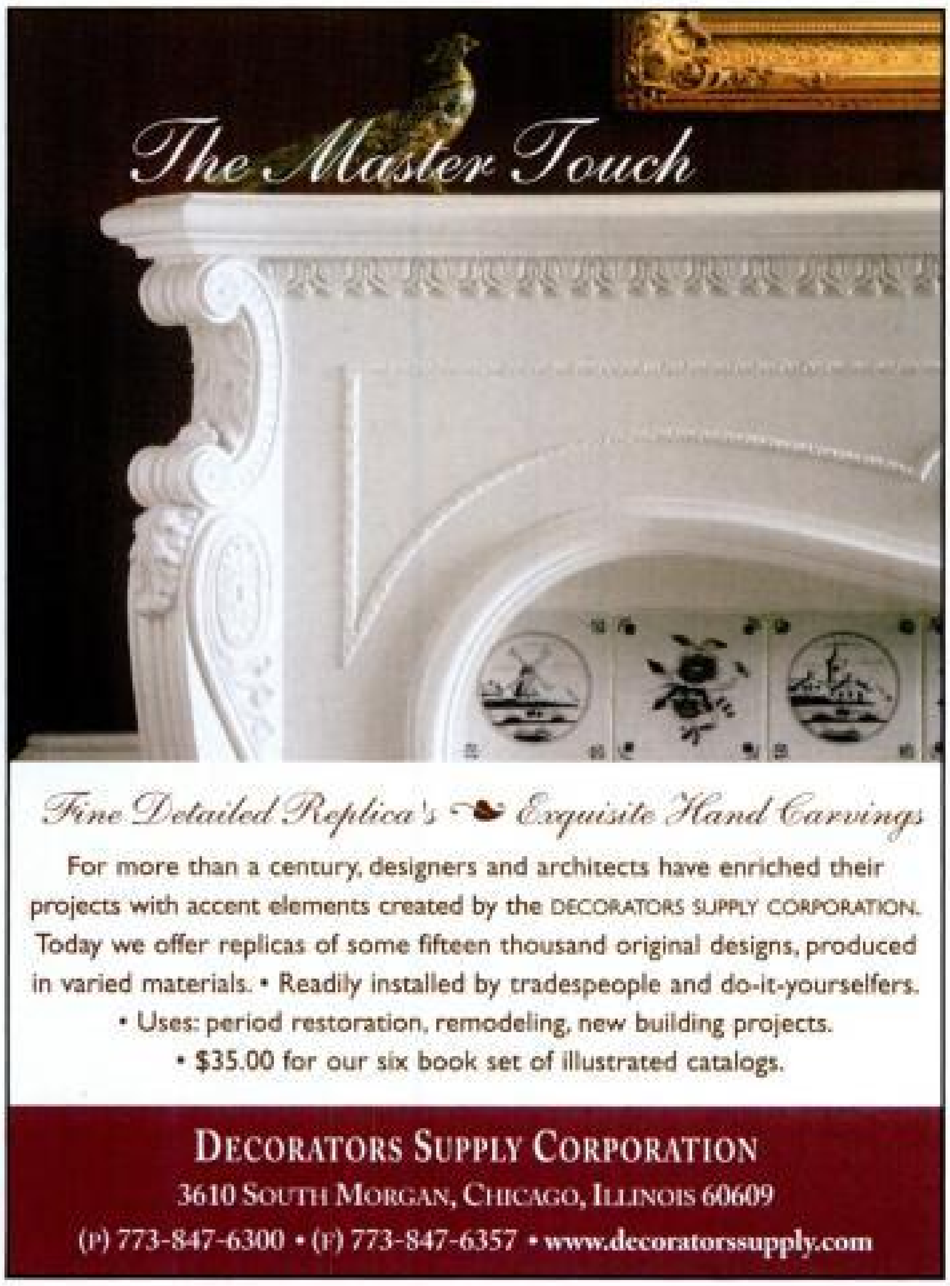

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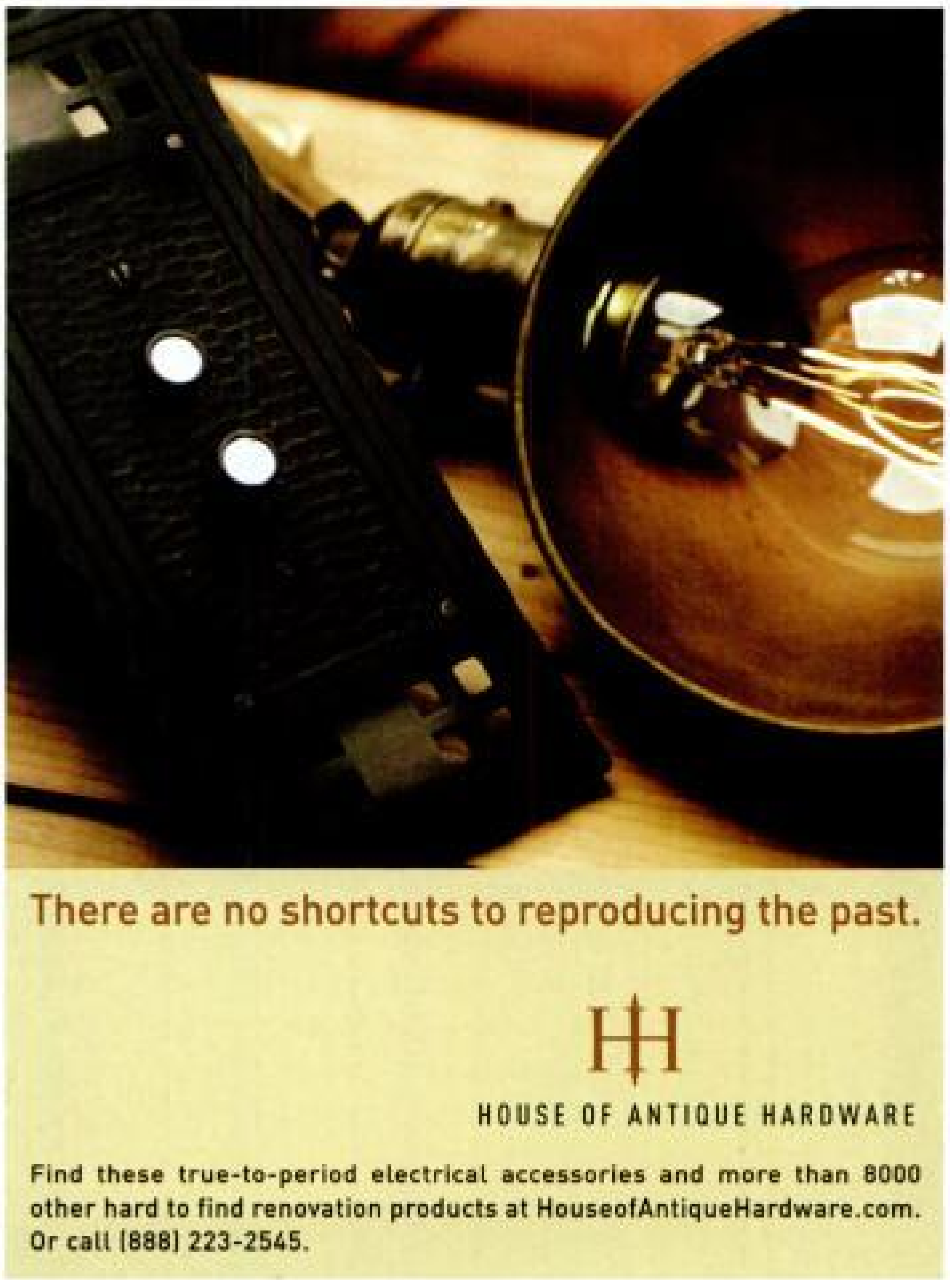

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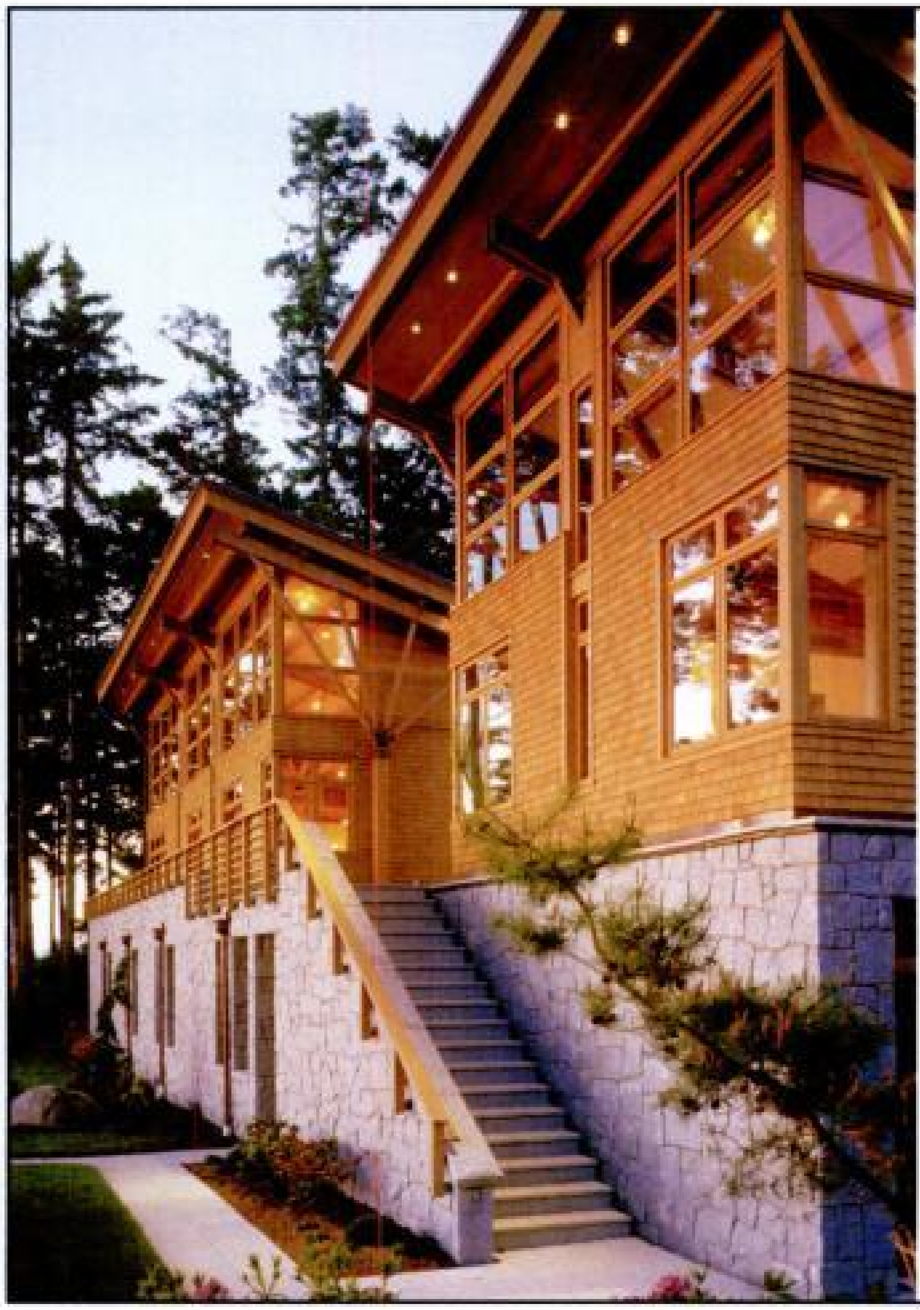
more by a distaste for what is to be built than by any hatred of the idea of development itself.

When bands of workmen arrived to sketch out the crescents of Bath or Edinburgh's New Town, as they cut their way through brambles and hammered measuring ropes into the earth, few tears would have been shed at the impending destruction. Although there were no doubt some old and noble trees standing on what would become residential streets, though there must have been burrows for foxes and nests for robins, these succumbed to the saw and the shovel with only passing sorrow from their previous denizens, for what was planned in their place was expected to provide more than adequate compensation. There was a fitting alternative to a field of daisies in St. James's Square, there was beauty of a type which even a tree could not aspire in Calton Hill, there was serenity such as no stream could match in the Royal Crescent. As William Morris pointed out, had we lived in Venice in her early days and watched the swamplands of the lagoon—muddy-beige smears of a kind still visible on the city's outskirts—being turned into streets and canals, "as islet after islet was built upon, we should have grudged it but little." Nor would we have been overly sad, Morris thought, to watch "as Oxford crept northward from its early home of Oseney . . . and the great Colleges and noble churches hid year by year more and more of the grass and flowers of Oxfordshire."

The Ca' d'Oro, Venice.

We owe it to the fields that our houses will not be the inferiors of the virgin land they have replaced. We owe it to the worms and the trees that the buildings we cover them with will stand as promises of the highest and most intelligent kinds of happiness. ▪

ALAIN DE BOTTON *is a multilingual essayist, philosopher, and fiction writer. He lives with his family in Hammersmith, West London.*



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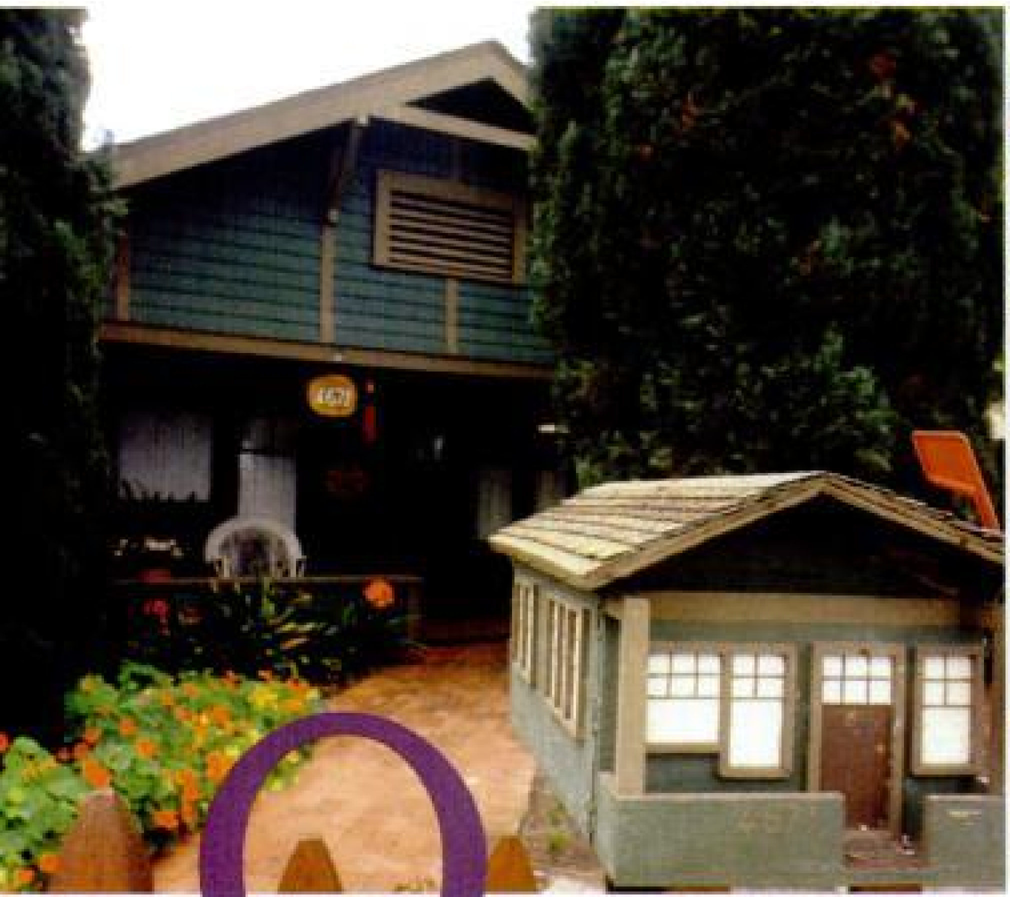
ABOVE: Shipping magnate and arts patron Frederick Richards Leyland is housed for eternity in this tomb by Sir Edward Burne-Jones, the friend and collaborator of William Morris. (Brompton Cemetery, London) LEFT&RIGHT: In 2006, Douglas Hoder of Camino, Cal., built this 4'6"x10' teardrop from the ground up. Panels are birch and maple, the trim mahogany. The ample interior with its A&C accents is guarded by Daizy.

Homages to Obsession?

When every detail has to be Arts and Crafts. by Douglas Keister



Over the years I've photographed hundreds of bungalows and Arts and Crafts homes. While I never tire of photographing the warm, honeyed wood interiors and well-crafted exteriors, after all this time I have . . . well, seen it all. Thus, I revel at finding something different. Many finds are old—such built-in eccentricities as a wall-mounted bench that converts to a diminutive exterior sleeping porch, or a trapezoidal porch column that opens to reveal storage for garden tools. Without a doubt, though, the most interesting finds have been those added by a modern homeowner in sympathetic Arts and Crafts style. Remember, a century ago homes were not equipped with dishwashers, refrigerators, or air conditioning—so it's a real challenge to fit them in.

Some A&C aficionados even have added embellishments that never existed when the homes were built. This homages to Arts and Crafts speak to an almost religious devotion to the style. Devotees adorn themselves with A&C cufflinks and brooches. They accessorize their abodes with twig and pinecone paper towel holders, 25-watt Edison light bulbs, hammered copper letter openers, rose- motif copper napkin rings, and stylized gingko coasters. Exterior accoutrements range from half-timbered birdhouses to Charles Rennie Mackintosh-inspired doorknockers. Arts and Crafts duffers can even get a Roycroft divot tool. Can Gustav Stickley soap-on-a-rope be far behind? What follows are some of my favorite, one-of-a-kind homages. ▪

TOP LEFT: Other A&C mailboxes are made, but this one in San Diego is unique. Restored Arts and Crafts homes can be so correct they're almost stodgy, so it's nice to see some whimsy. TOP RIGHT: Charlene Albanese couldn't bear to look at the 21st-century alarm keypad. So Tony Smith of Buffalo Studios in Pasadena made a copper cover inspired by a pair of Roycroft bookends. ABOVE: The world's first Mackintosh refrigerator is in West Virginia. RIGHT: What may be America's only Arts and Crafts driveway runs alongside Charlene's modest bungalow.

PHOTOGRAPHS BY DOUGLAS KEISTER
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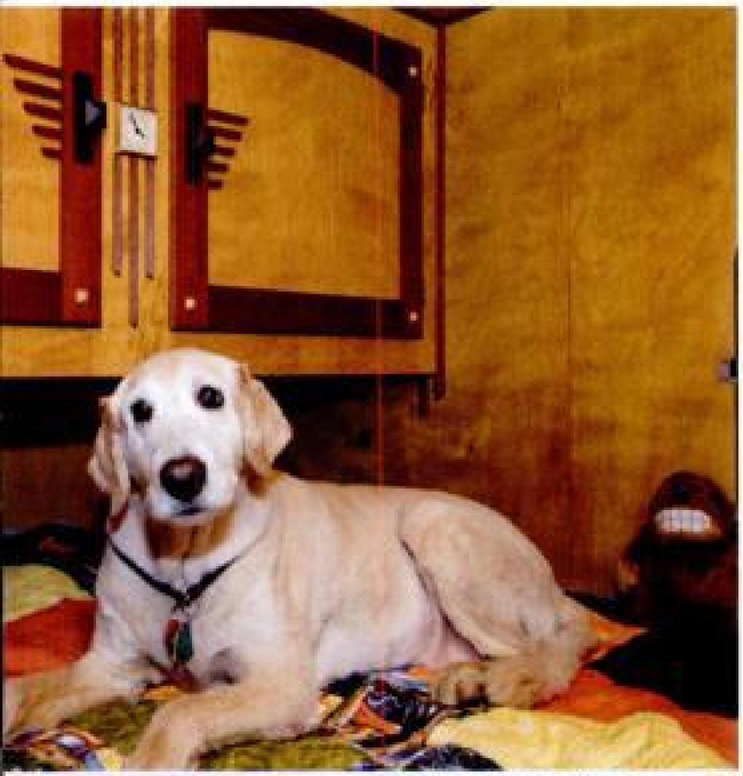

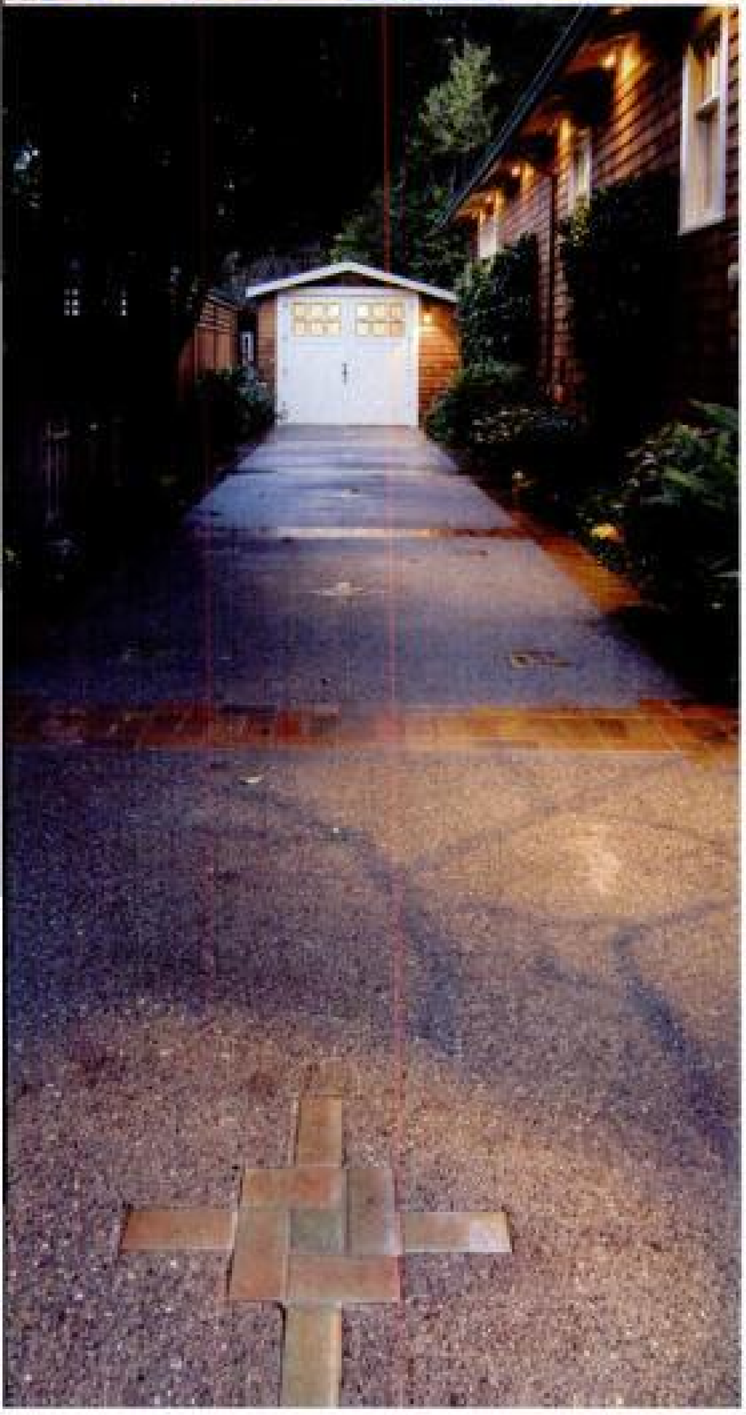

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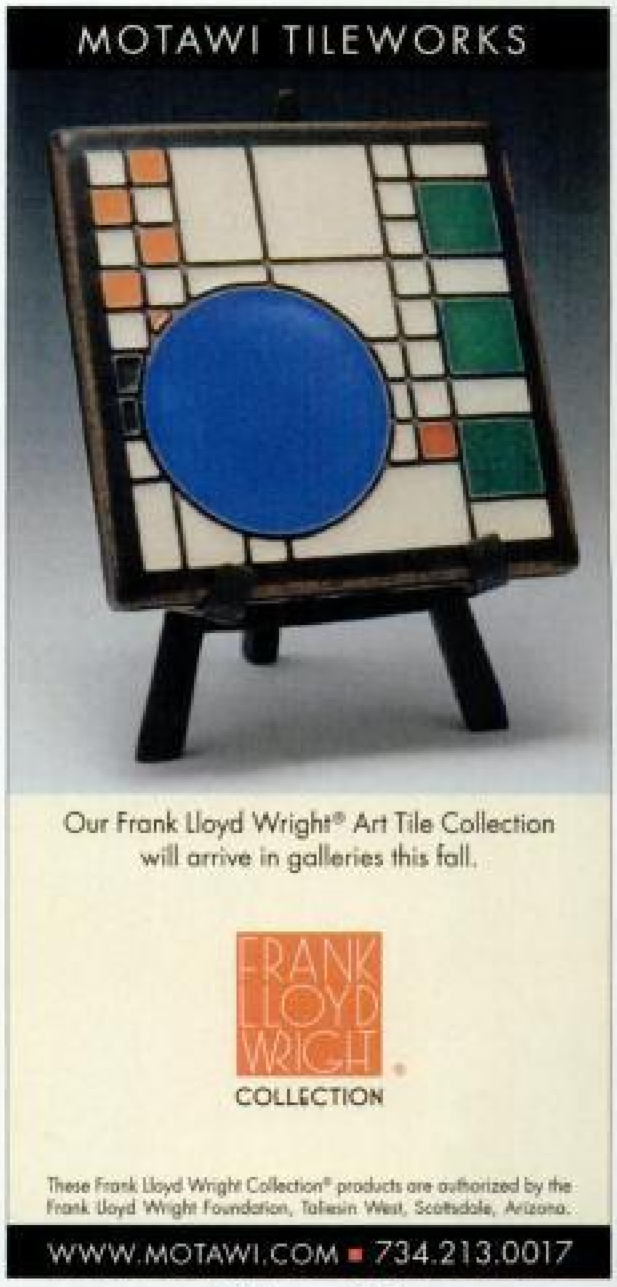

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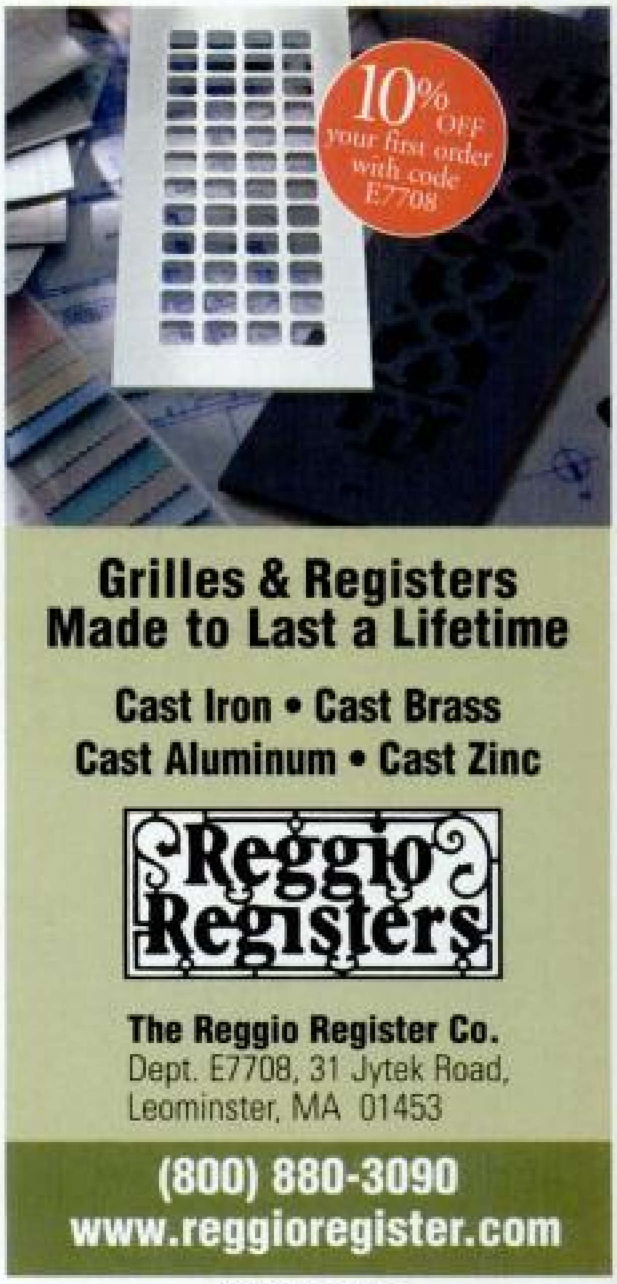

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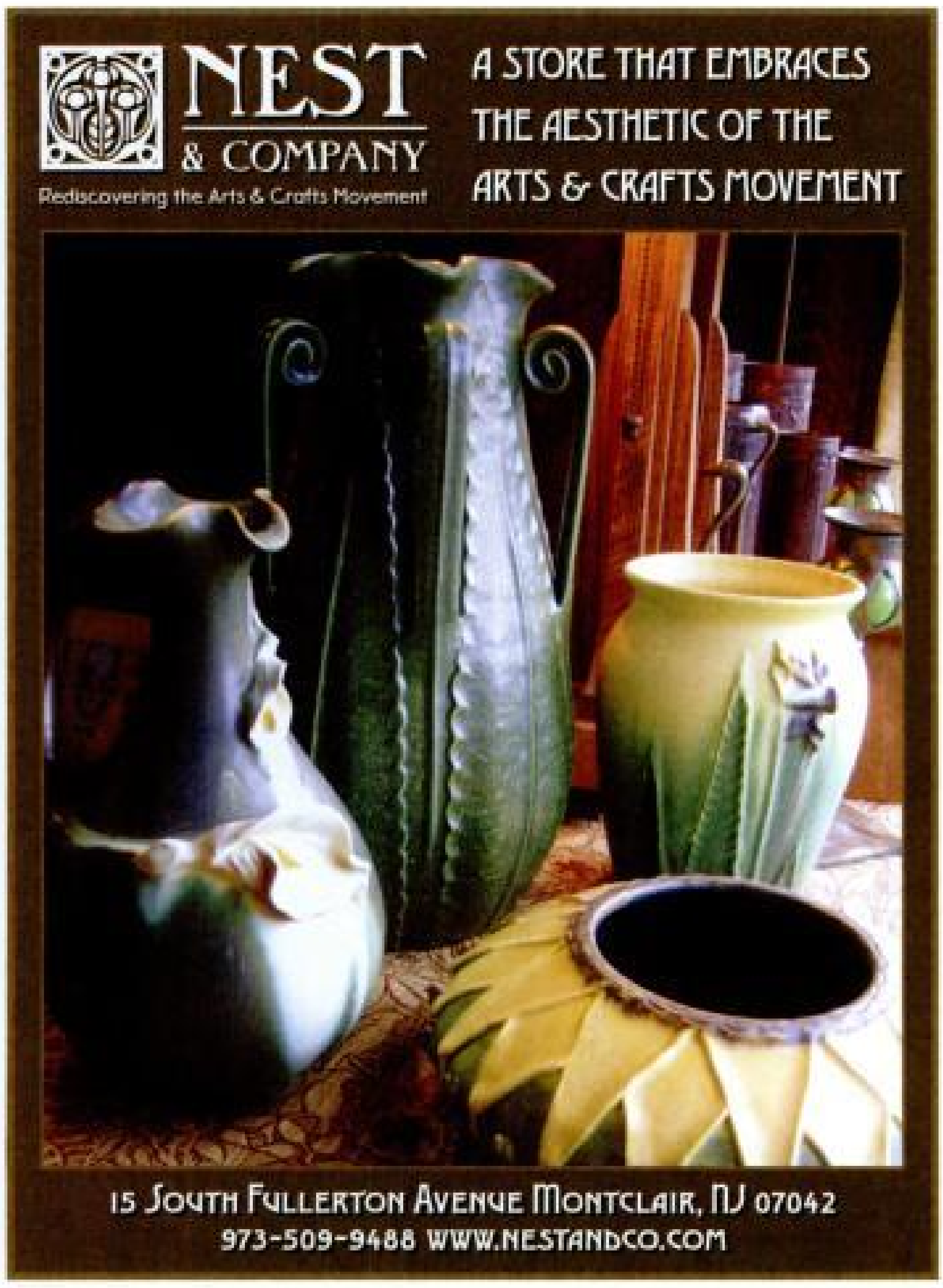

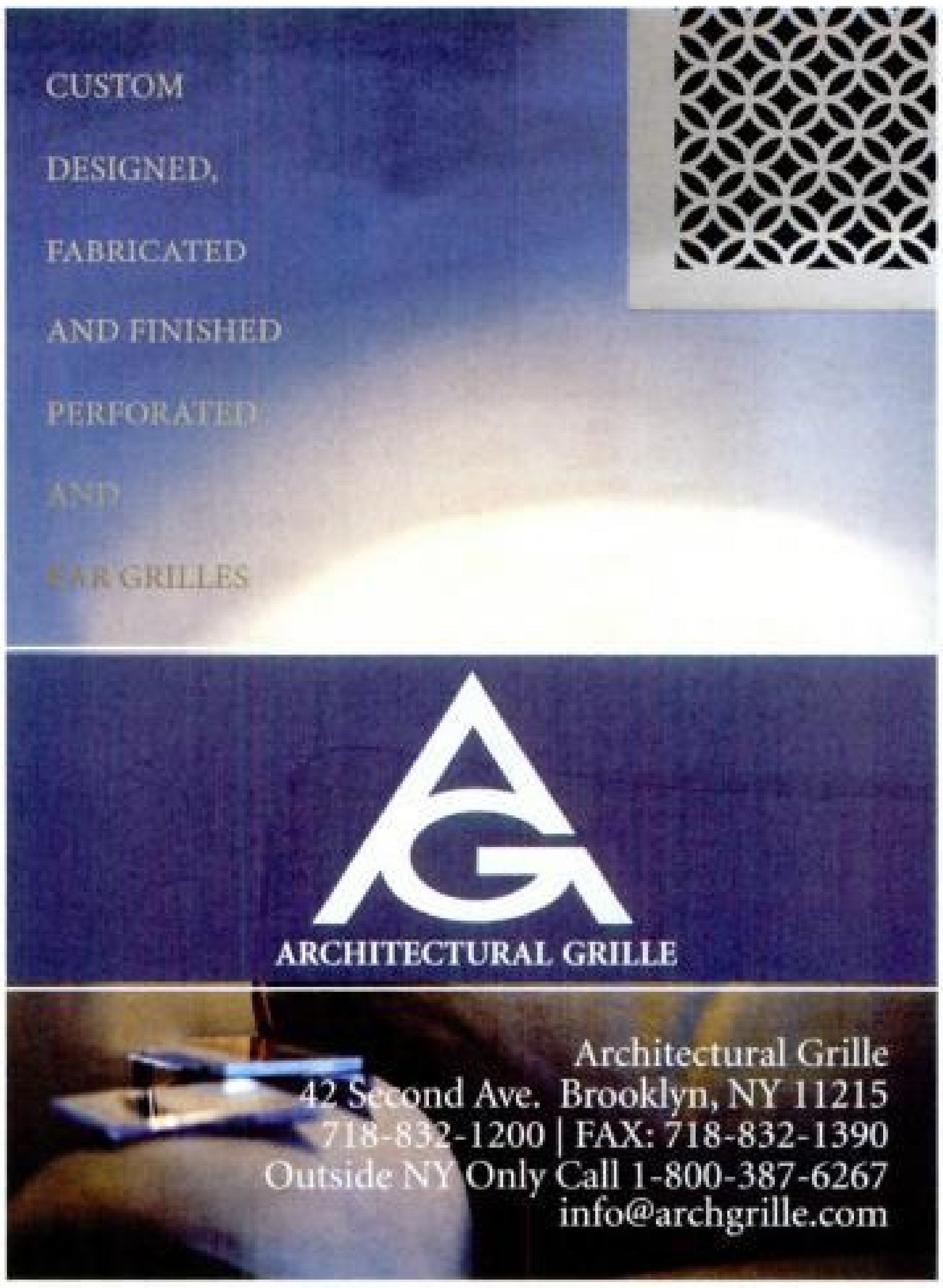

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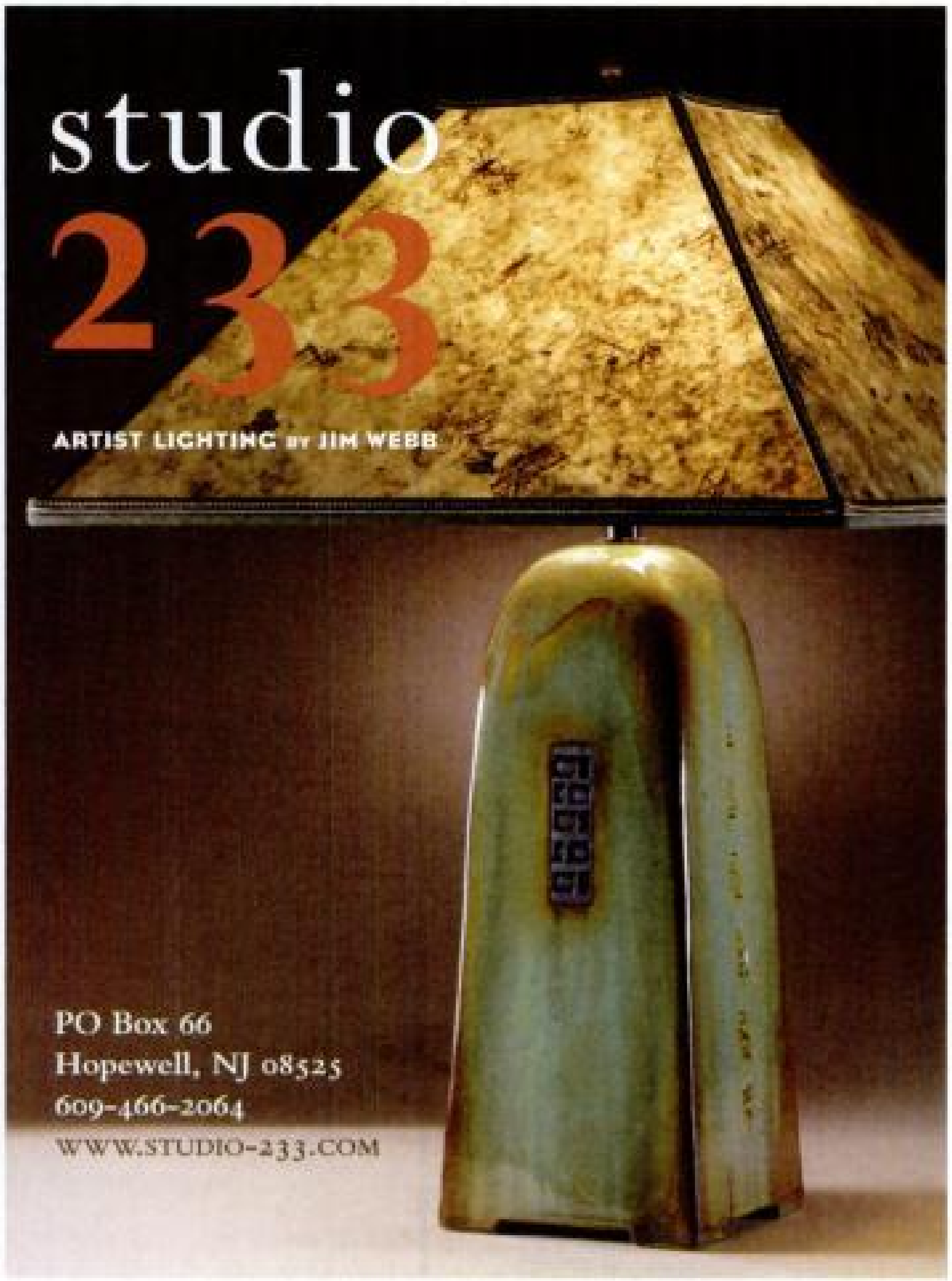

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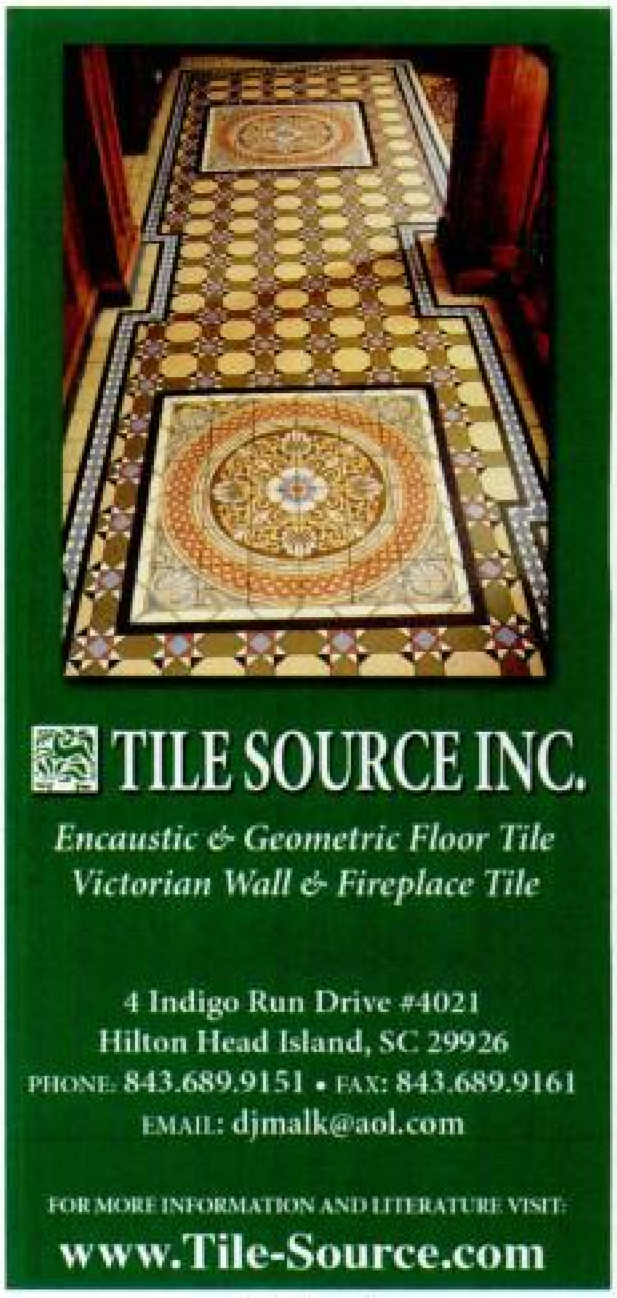

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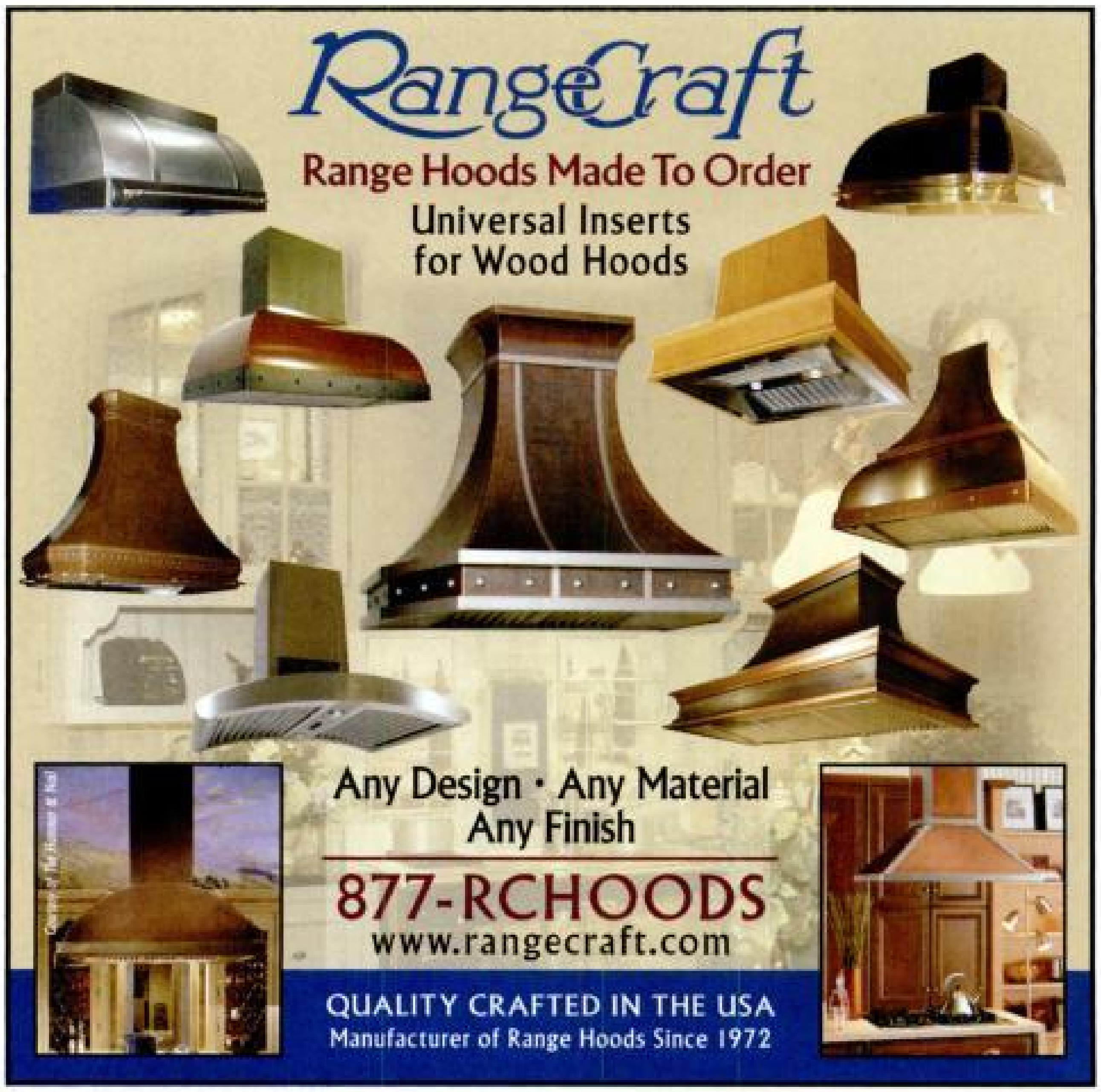

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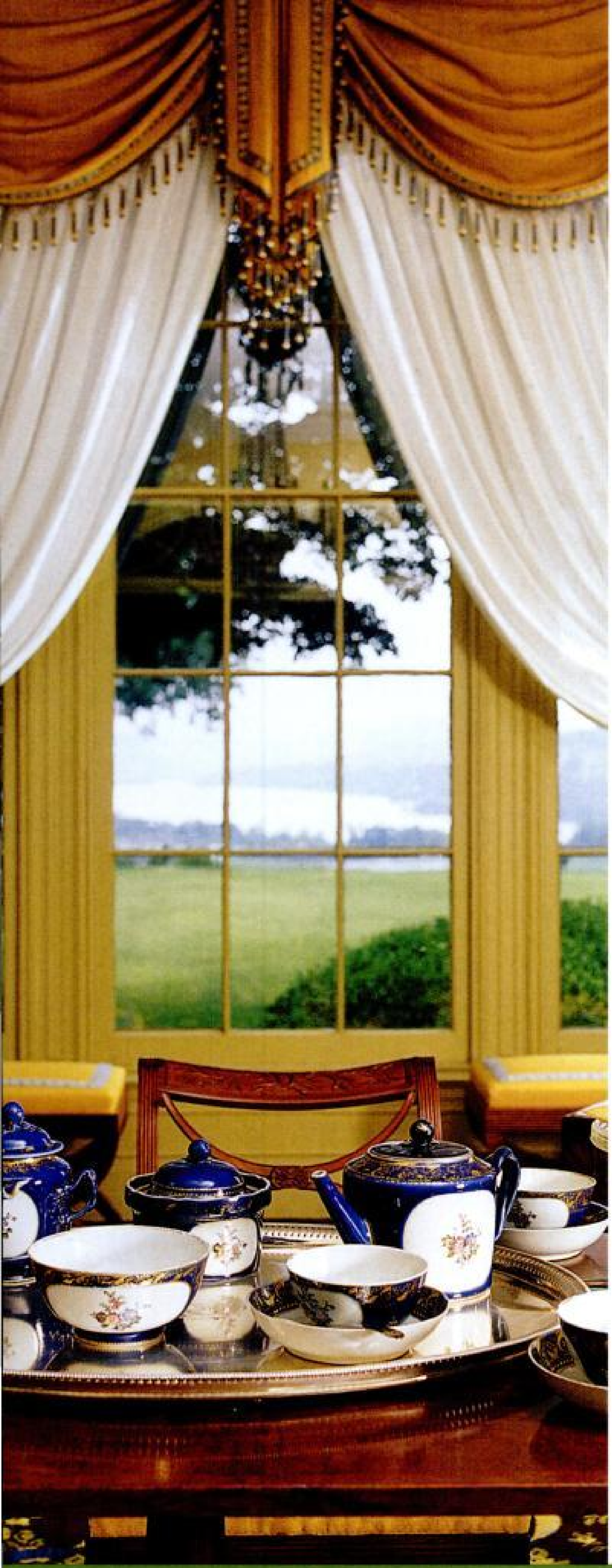

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IN THE MIDST of gut-wrenching renovation, I planned my someday kitchen, imagined the period-style bathroom I would add, the leather chairs and wicker porch swing and Morris fabrics I would buy. Period design became my passion, which I share with you in the pages of **OLD-HOUSE INTERIORS**. There's nothing stuffy about decorating history, nothing to limit you. On the contrary, it's artful, quirky, bursting with ideas I couldn't dream up on my most creative day. Armed with knowledge about the period and style of your house, you'll create a personal interior that will stand the test of time . . . an approach far superior to the fad-conscious advice given in other magazines. Join me. I promise you something different!

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OLD-HOUSE INTERIORS

The Only Magazine Devoted to Period-Inspired Home Design.

RIGHT: Writer Donna Pizzi designed the period-style porch and new paint scheme for her own house. The form of the 1909 bungalow was recognizable before restoration (below), but aluminum siding and a remodeled porch compromised its integrity. BOTTOM: Exposed rafter tails and tapered piers are typical bungalow features.

Restoring a Bungalow Porch

This is the quintessential bungalow front porch—though it was recently designed to replace the rotting and remodeled original. BY DONNA PIZZI

WHEN WE WERE LOOKING for a house in Portland, Oregon, my husband, Philip Clayton–Thompson, saw the potential in this dilapidated 1909 bungalow before I did. I was blinded by first impressions: a rundown porch, rotting steps and floorboards, cockeyed aluminum siding.

Under the siding, we found large cedar shingles on the walls—but I knew I preferred lap siding for the porch. Could I blend the two? I toured the neighborhood and found proof the marriage would work. Meantime, the flimsy porch posts and unstylish balustrade had to go! I wanted instead a traditional bungalow porch, with Arts and Crafts-style square tapered columns constructed around the existing posts; I designed capitals and bases to match. The balustrade would be replaced by a low wall with a drainage slot.

After tearing out the rotted flooring, we reframed the porch floor and installed pre-primed, 1x4 tongue-and-

ALL PHOTOGRAPHS BY PHILIP CLAYTON–THOMPSON (EXCEPT ON PAGE 55)

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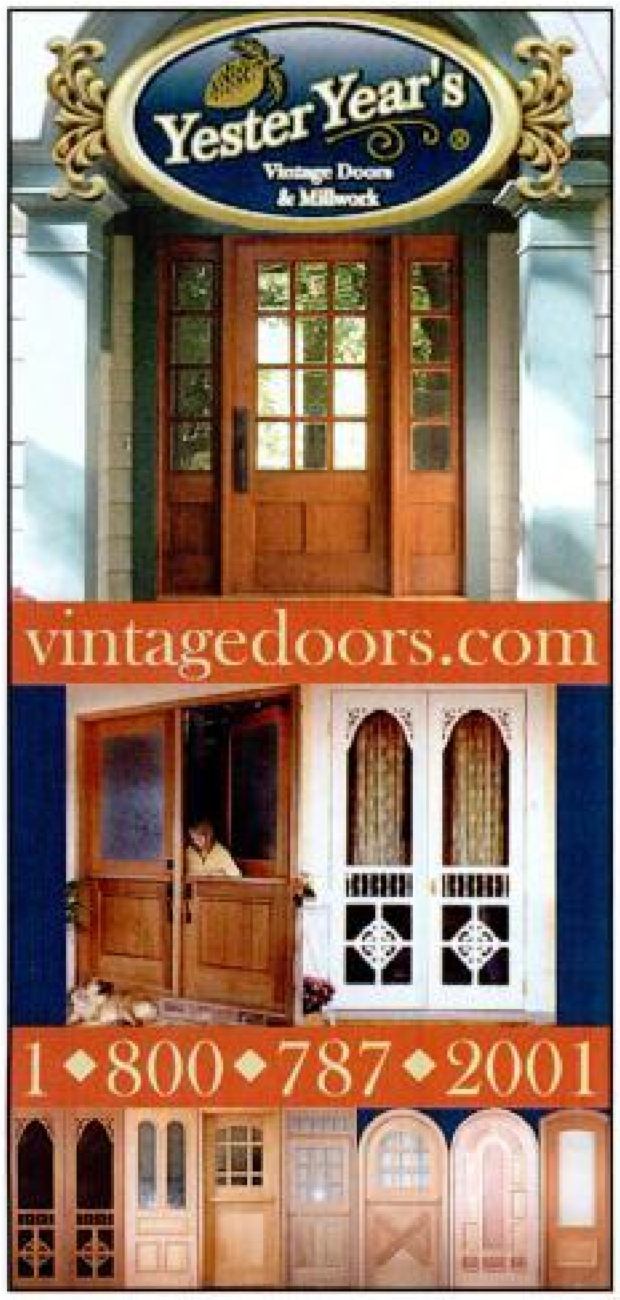

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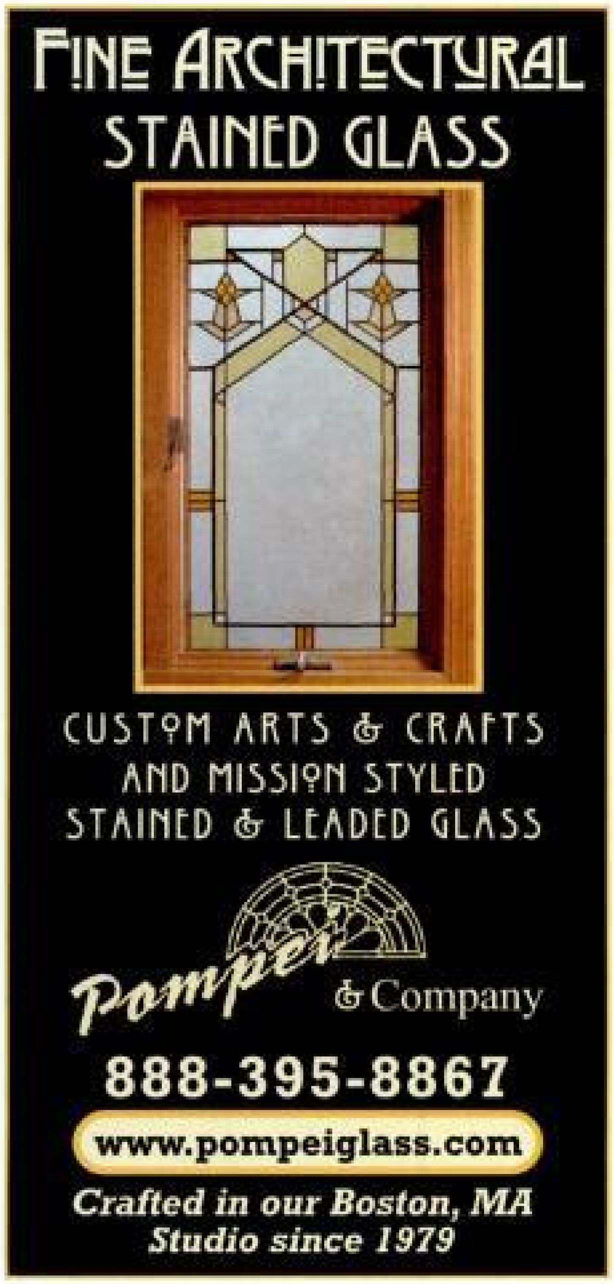

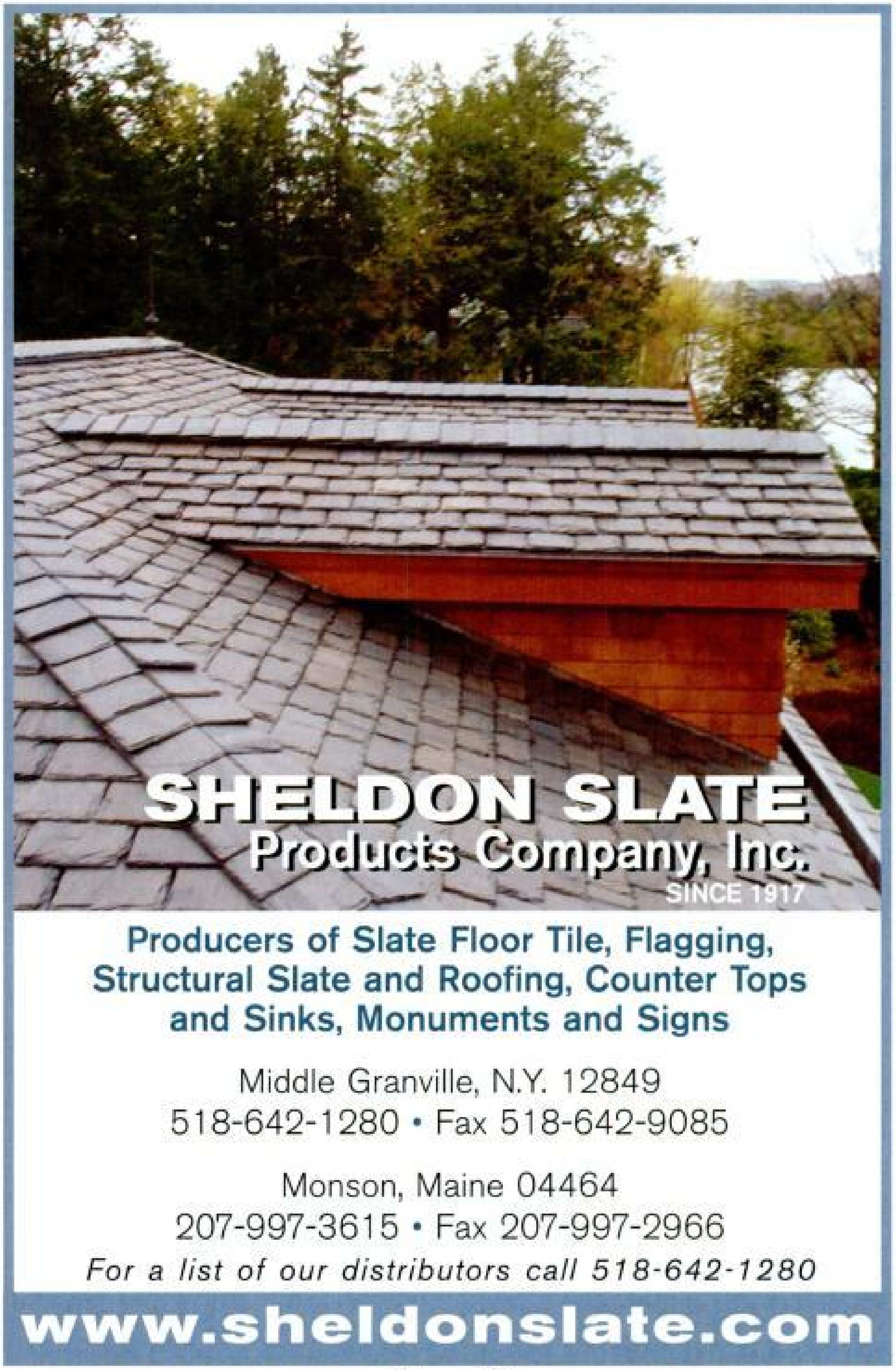

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Period-appropriate wood windows with a warranty from Jeld-Wen arrive at the site.

Choosing Windows *Authentic looks, today's technology*

I've heard that "windows are the soul of a home," which makes choosing them a critical decision. Here, the porch window we found was clearly not original to the house. Of flimsy metal and uninsulated, it was an inefficient and ugly replacement. We needed a custom-made wood window that would fit the period and the existing opening, one that would have operable side windows and stand up to rainy Pacific Northwest winters.

Through our research, we discovered Jeld-Wen, Inc., had a wood product called AuraLast, "the worry-free wood," that would serve our needs. The product is the first to provide a 20-year warranty against wood decay, water absorption, and termite infestation. Instead of merely dip-treating the wood, AuraLast wood undergoes a vacuum/pressure process that forces the protective ingredients into the wood, so that even nail and screw holes won't compromise its integrity. We'd already paid heavily to repair the holes in our siding, so we knew the value of this.

The treated pine, which has been tested in Hawaiian rainforests and Formosan termite farms, is environmentally friendly, and can be painted or stained. The glass is energy efficient low-E glass that can lower heating and cooling costs; in some states, using it makes you eligible for tax credits. —D. P.

groove fir flooring. The deck was slightly pitched to allow water runoff through the drainage slot. We chose a brick-red deck paint for the floorboards.

We got a happy surprise when a friend suggested that the original wood lap siding was probably beneath the cedar shingles we'd exposed on the bungalow's walls. He was right! Once we got rid of those shingles, the house and the new porch matched. Of course, with two layers of siding materials shed, the walls were riddled with nail holes. Using Jasco paint remover, a paint crew stripped the intact roof, eaves, porch ceiling, and walls. (It was a treacherous job requiring heavy protection: masks, gloves, goggles, protective clothing. They did a lot of heavy cleanup and sanding. Remember to test for lead. No blow torches!) Our crew then repaired the damaged wood with pastes and fillers, and sanded it again.

The new poured-concrete steps stand up to our wet weather. I considered the colors of trees and plants around the property before choosing the Craftsman-era paint scheme: moss for the body color, mustard trim, and cinnamon accents. I've been writing about interior design and architecture for nearly two decades, but I couldn't believe the exhilaration of creating my own porch design! The neighbors are happy, too. •

All Parts Are Not Equal *by Mary Ellen Polson*

Restoring a porch often means rebuilding it almost completely from foundation to roof. Since new materials can seldom equal the old-growth wood already in your porch, salvage as much of the original stuff as you can, especially hard-to-replace decorative elements like cross-beams. Even punky wood can sometimes be saved if it's treated with epoxies and consolidants that strengthen wood.

Porch floors and railings are usually the first to go. Replace them with the best quality materials you can afford: dense, water-resistant woods like Honduras mahogany, vertical-grain Douglas fir, or in the case of flooring, composites such as Tendura. (TenduraPlank Classic looks most like smooth tongue-and-groove floorboards.) Keep in mind that porches built of stock lumber may last 10 years, while a porch rebuilt with mahogany or old-growth fir can last a century. Railings should crown slightly at the center to help them shed water—a period detail that's also a key to longevity.

Rebuilding a porch foundation is usually a job for a skilled mason, especially if the work includes piers of brick, stone, concrete, or a blend of materials. Deteriorated columns (or pillars) are easier to replace. Affordable reproductions that taper, typical of Arts and Crafts porches, are available in basic designs in both wood and PVC; some companies may be able to customize a design for you.

If the entire roof must be replaced, think of it as an opportunity to incorporate period elements like exposed rafter tails or half-round copper gutters as part of the new work. Original door missing? Half a dozen manufacturers replicate solid-wood doors in authentic Arts and Crafts designs (the original patterns are easy to find in turn-of-the-century millwork catalogs). Window manufacturers, too, make built-to-order windows that easily adapt to classic Arts and Crafts profiles. Begin with a standard one-over-one sash in wood, then add detail to the top sash as part of a grid overlay: vertical muntins (or simulated muntins) that separate the upper sash into three narrow panes, or an interlocking Prairie style, like the one from Marvin shown in "Art+Craft" (see p. 38).

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BEAR CREEK LUMBER bearcreeklumber.com *Douglas fir, mahogany lumber; custom millwork including rafter tails and gutters* ▪ **CHADSWORTH'S 1.800.COLUMNS** columns.com *Tapered "Bungalow" columns* ▪ **McCOY MILLWORK** mccoymillwork.com *"Craftsman" columns, porch rails, balusters* ▪ **PACIFIC COLUMNS** pacificcolumns.com *Composite and wood columns and porch trim* ▪ **TENDURA** tendura.com *TenduraPlank composite tongue-and-groove porch flooring* ▪ **TURNCRAFT** turncraft.com *Wood and PVC columns and railings including a "Craftsman" line* ▪ **WESTERN RED CEDAR LUMBER ASSOCIATION** realcedar.org *Gateway to cedar siding producers* ▪ **WOODWAY PRODUCTS** woodwayproducts.com *Porch and deck railings*

Doors & Windows

CRAFTSMAN DOORS craftsmandoors.com *Retailer of Craftsman, Bungalow, and Cottage style doors* ▪ **INTERNATIONAL DOOR & LATCH** internationaldoor.com *Maker of Craftsman, Bungalow, and Cottage lines* ▪ **JELD-WEN** jeld-wen.com *Wood "Craftsman" door line; windows in wood, AuraLast* ▪ **MARVIN** marvin.com *Built-to-order Ultimate Double Hung wood windows* ▪ **PERCEPTION OF DOORS** perceptionofdoors.com *Greene & Greene and Bungalow door designs* ▪ **SIMPSON DOOR** simpsondoor.com *"Bungalow Series" in Douglas fir and other woods* ▪ **YESTERYEAR'S VINTAGE DOORS & MILLWORK** vintagedoors.com *Cottage and Bungalow styles*

Gutters

CLASSIC GUTTER SYSTEMS classicgutters.com *Half-round copper, aluminum, and galvalume* ▪ **COPPER GUTTER SHOP** copperguttershop.com *Half-round copper*

Epoxies, Fillers & Strippers

ABATRON abatron.com *Epoxies and consolidants for wood restoration* ▪ **JASCO** jasco-help.com *Paint, sealer, and adhesive removers* ▪ **MINWAX** minwax.com *Wood fillers, sealers, and stains*

TOP: An Arts and Crafts "Bungalow" door with a leaded glass panel and sidelights from International Door and Latch, available through Craftsman Doors. **LEFT:** Turncraft's Craftsman columns are made from a type of long-lived PVC that can be trimmed, drilled, and fastened with ordinary carpentry tools.

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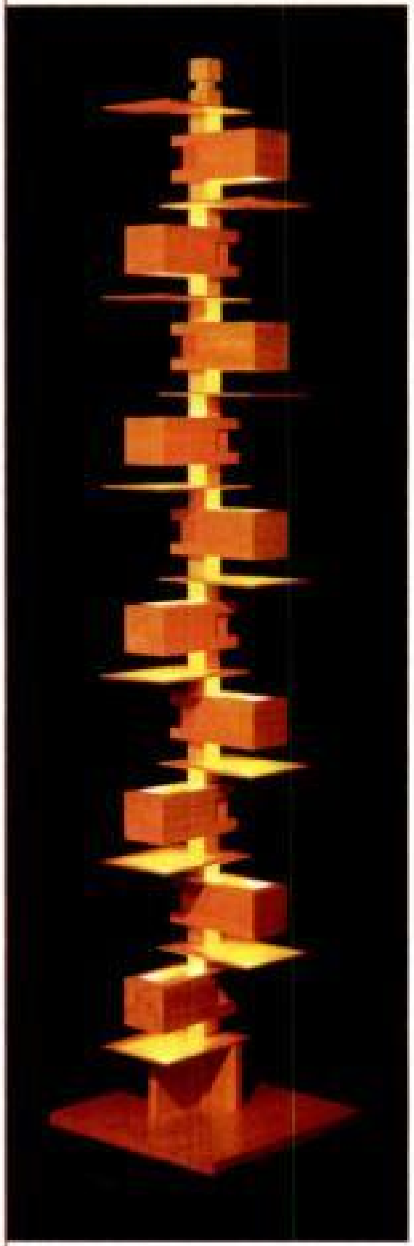

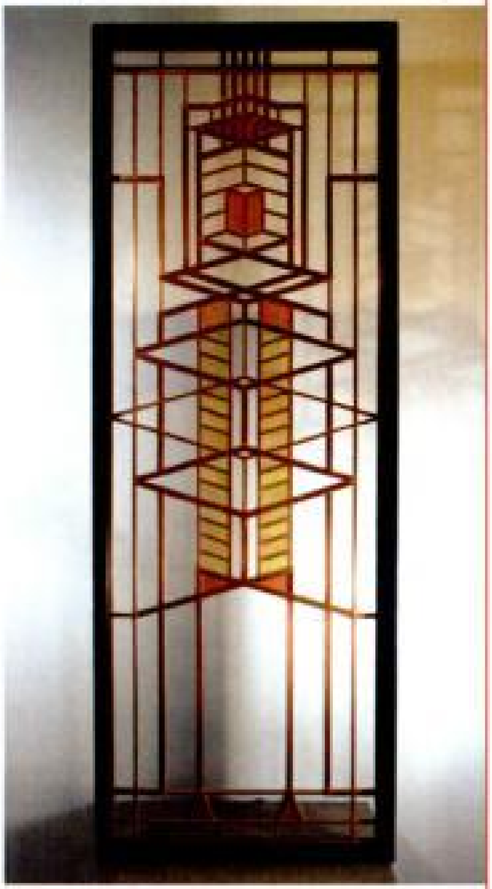

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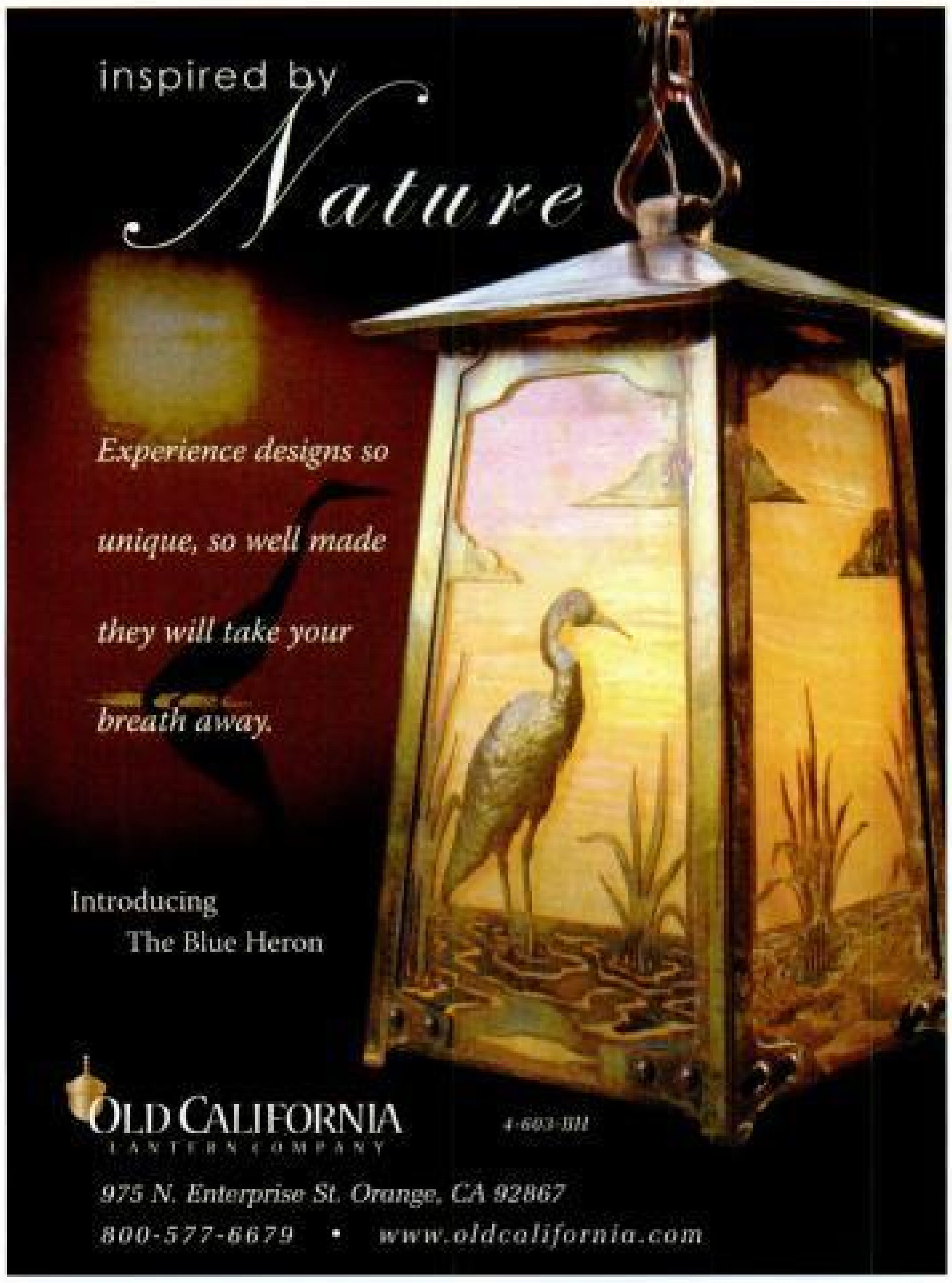

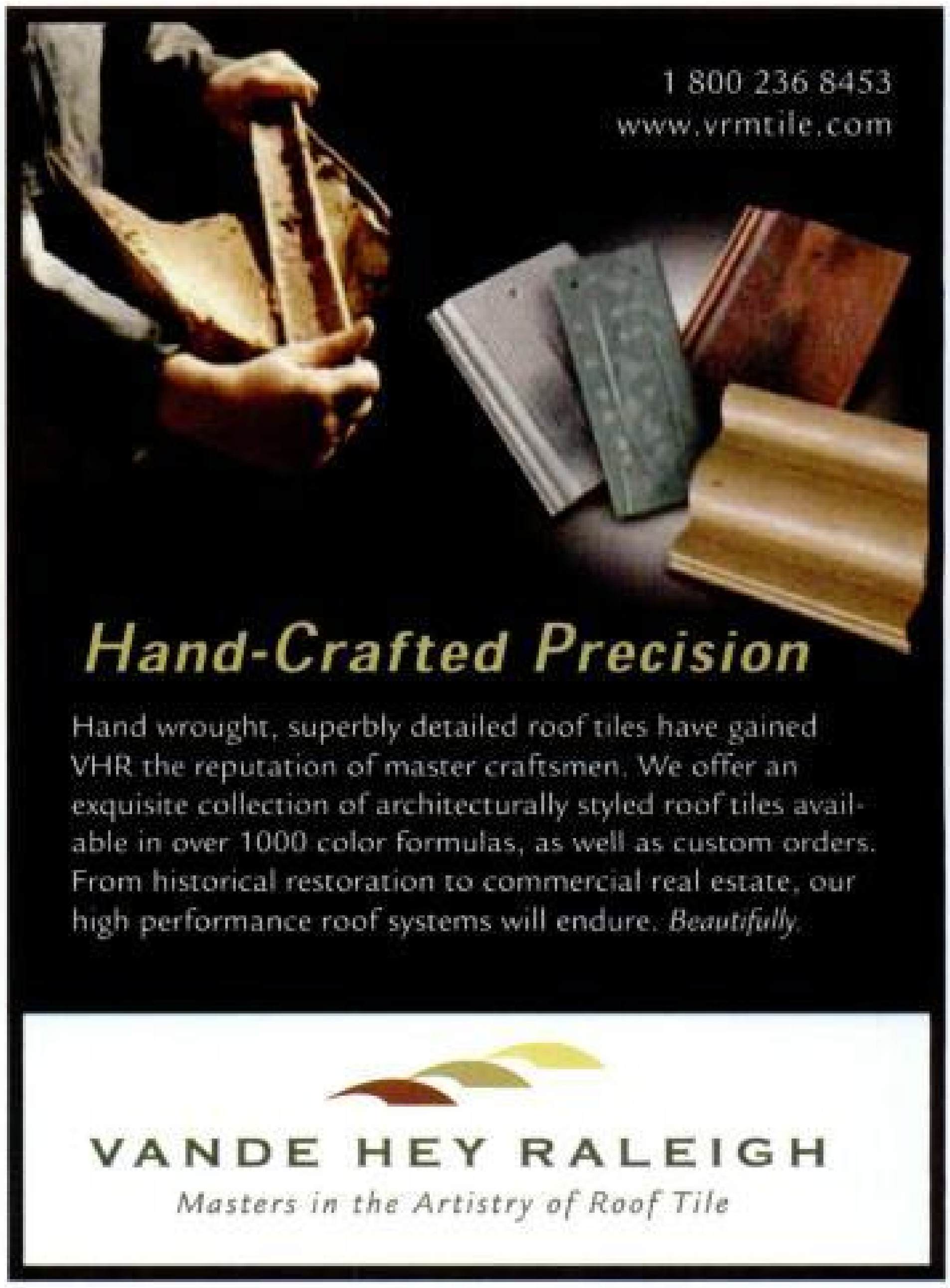

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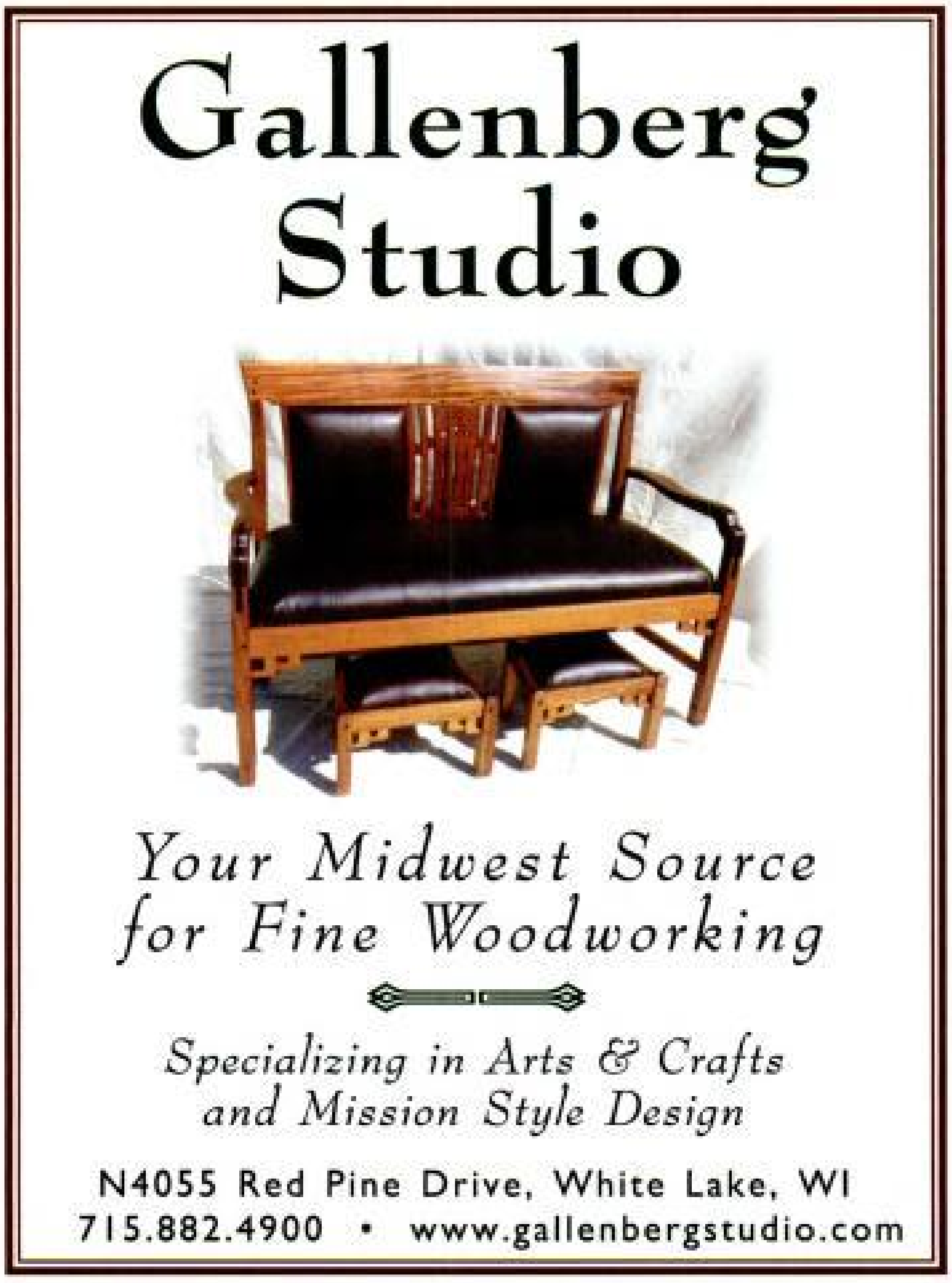

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portfolio

SUMMER 2007

ARTS & CRAFTS HOMES AND THE REVIVAL

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Three of the great sources of **meaning in life** are the good, the true and the beautiful, and I aim to make headway on the grand Enlightenment project of ascertaining what (if anything) they have in common. Concretely, if we take a stereotypical Mother Teresa, Albert Einstein and Pablo Picasso as having led very meaningful lives, what do they share . . . I set aside the theistic answer that moral supererogation, intellectual discovery and aesthetic revelation are meaningful solely in virtue of participating in a divine nature or fulfilling God's purpose . . . In contrast, I focus on secular and non-consequentialist accounts of what makes the three projects meaningful, criticizing recent suggestions from analytic philosophers . . . , before tentatively presenting an alternative view . . . .

—author's abstract by Thaddeus Metz of his talk on "Happiness and the Meaning of Life," a conference scheduled for May 19, 2007, at the University of Birmingham (U.K.)

The meaning of life is that it ends. *—Kafka, et al*

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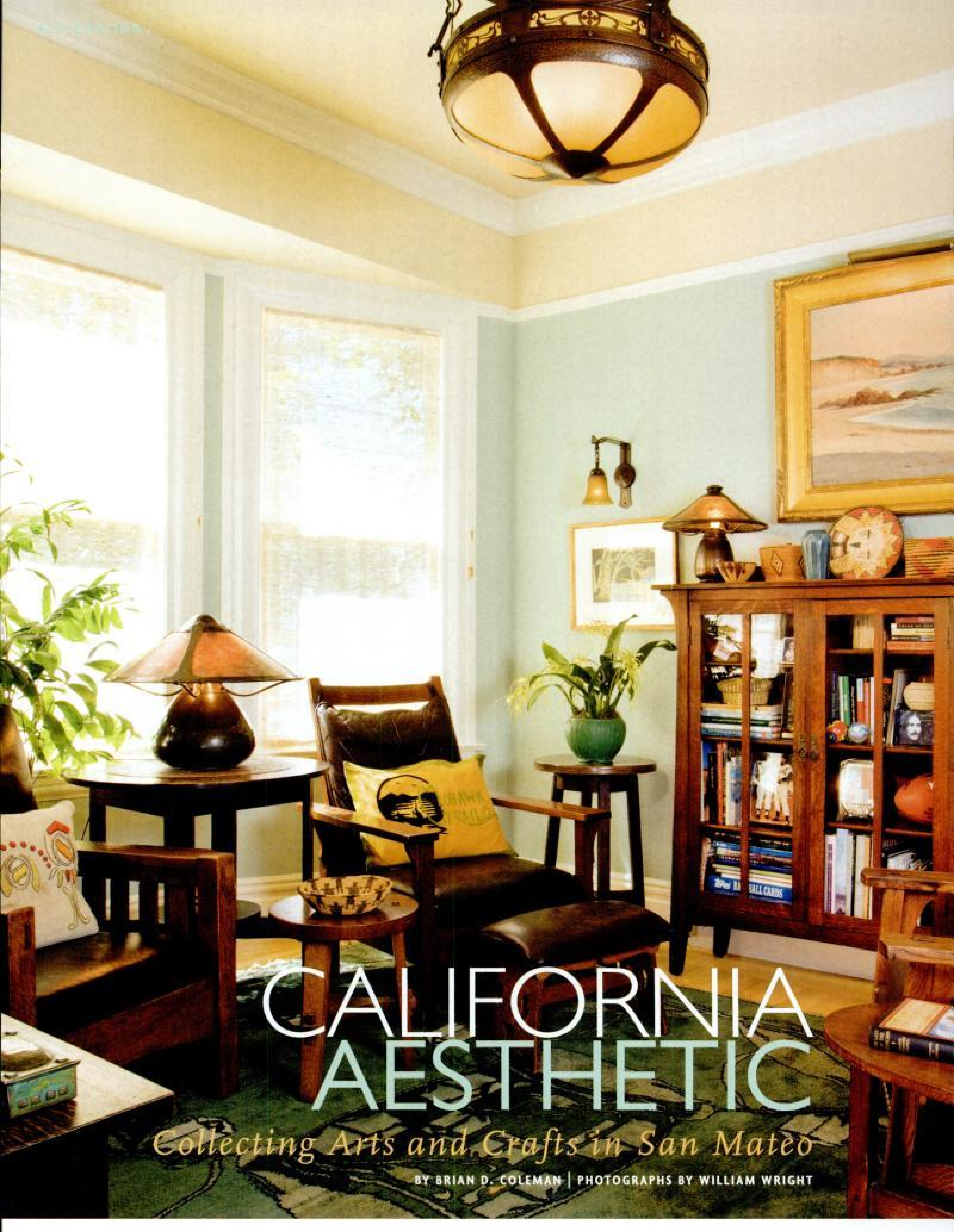

CALIFORNIA AESTHETIC

Collecting Arts and Crafts in San Mateo

BY BRIAN D. COLEMAN | PHOTOGRAPHS BY WILLIAM WRIGHT

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ICHAEL LOUGHLIN's passion for Arts and Crafts began one afternoon over twenty years ago, as he pushed his daughter's stroller down a street in San Francisco. He paused by a small antiques shop filled with furniture that reminded him of the unusual Gustav Stickley lunch table his mother-in-law had just given him as a present. Fascinated by the furniture's clean lines and straightforward construction, Michael was further wooed by the A&C focus on nature, so in keeping with his Californian upbringing. He began acquiring Stickley and Limbert tables and chairs, period plein-air paintings of his native San Francisco and the Bay area, woven Native American baskets, cucumber-color Grueby pots and bowls, and Heintz copper candlesticks and vases rich with patina. A few years later, Michael and his wife Mary moved into this 1906 bungalow in San Mateo.

It was the plein-air paintings that inspired their interior colors: simple, sunny and welcoming yellows, sunset-red, apricot, teals and olives and Swiss coffee browns. They make a light-filled but fitting backdrop for other things in the house, like the new Fulper tiles in matte green that outline the living room's brick fireplace.

Himself an artisan—Michael has a successful business designing belts for clients around the world—he was happy to emphasize hand-craftsmanship throughout the house as the couple selected furnishings. Chandeliers and wall sconces designed by noted contemporary coppersmith Michael Adams of Aurora Studios supplement

OPPOSITE: Deceptively simple, the living room is filled with antique furniture from Stickley and Limbert, antique and contemporary Arts and Crafts lighting, plein-air paintings of the period, Native American baskets, Grueby pots and bowls, and Heintz copper candlesticks and vases. **THIS PAGE:** The 1906 house is a sturdy but unpretentious bungalow, with such extras as the ornate column capitals the owners have chosen to highlight (top). The old photo (inset center) of 1939 shows that the house was never altered.

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period table lamps by Dirk Van Erp and Handel. One whimsical creation is a copper mailbox that looks like a leather satchel, by modern-day blacksmith Bill Roan.

Arts and Crafts-era textiles soften the rooms. The carpets that anchor each room are reproductions of the highly stylized designs of the Liberty & Co. designer Archibald Knox. One of Michael's favorite accent pillows was probably sold as a kit to be finished at home; advertising "Mohawk Trail," it's a felt souvenir pillow from the Park Service, on which an Indian rows into the sunset. Embroidered round table mats of the period were collected at tag sales; these dutifully protect the antique tables' original finishes. The window treatments are deliberately simple: plain rice shades allow sunlight in, but mitigate fading.

WHEN MICHAEL AND MARY LOUGHLIN decided to leave San Francisco to be closer to their children's schools, the transitional farmhouse–bungalow in San Mateo was a natural choice, both for the family and the growing Arts and Crafts collection. Built in 1906 by a local doctor who saw patients in the front bedroom, the house was well constructed—as it turns out, over solid bedrock: remember

ABOVE: The small entry hall greets visitors with a glimpse of what's to come. Here we see a Gustav Stickley dropfront desk, a Dirk Van Erp copper lamp, an important Heintz candlestick, and a Grueby vase. The ca. 1930 painting is by plein-air artist Rinaldo Cuneo; it depicts a San Francisco view. **BELOW:** The comfortable family room boasts a ca. 1950 Frank Lloyd Wright coffee table. The Morris chair is by L. and J. G. Stickley, the round table by Gustav. Contemporary lamps are by Michael Adams.

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complementary Lighting

To supplement his collection of beautifully crafted period table lamps, Michael Loughlin went to contemporary coppersmith Michael Adams of Aurora Studios. Adams works with his wife Dawn Hopkins in their upstate New York studio, hand-crafting Arts and Crafts chandeliers, sconces, and lamps. Individually crafted, gently hammered copper items are aged with a hand-applied patinating technique, creating pieces that are hard to distinguish from authentic antiques of the original A&C period. Real mica shades give a soft glow. Besides custom pieces, Aurora Studios now offers a limited line of lighting that's more than a step up from today's mass-produced "reproduction A&C" lighting. These artful pieces were inspired by the masters of Arts and Crafts design; they include a Harvey Ellis pendant lamp originally produced by Gustav Stickley around 1910, and a gourd-shaped Van Erp table lamp. **aurorastudios.com**

that 1906 was the year of the great earthquake, which the house survived. It's had only two owners and was never significantly altered. No replacements or paint had obliterated the warm hardwood floors or the handsome redwood trim. The original double-hung sash windows were there; old orchids even flourished in the sunny back yard. A deep front porch with unusually ornate column capitals welcomed visitors, and there was plenty of room under the eaves in the unfinished attic for a pair of children's bedrooms. Michael could already see his Stickley chairs in the bay window, Van Briggle and Newcomb pottery on the simple mantel, and his early California woodblock prints and plein-air paintings on the walls.

ABOVE LEFT: The dining room is furnished with antique oak pieces and plein-air paintings, Native American baskets, and a massive bowl chandelier—by Michael Adams of Aurora Studios. **LEFT:** The lamp on the dining room's bookcase is an antique by Heintz.

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PAINTINGS *en plein air*

The French expression *en plein air* means "in the open air," and typically refers to fine-art painting done out-of-doors, in the moment (rather than in a studio). Paintings *en plein air* traditionally display gesture-like brush strokes emphasizing the interplay of light and shadow. Such natural-light painting became popular with the Impressionists of the late 19th century. Coincidentally, paint in tubes was introduced in the 1870s, making it easier for artists to work quickly and outdoors; before that, the painter had to grind pigments and mix them with linseed oil.

Painting *en plein air* was popular with American Impressionists as well. Today "plein-air paintings" are associated with California artists (and artists inspired by California) during the Arts and Crafts period of the early 20th century. These have become quite collectible. Plein-air painting is having a resurgence today, a trend in the art world and also related to the interest in the Arts and Crafts period. (Look for contemporary artists, exhibits, and workshops through Plein-Air Painters of America, www.p-a-p-a.com Also see p. 92 in this issue.)

In keeping with their naturalness, these paintings are best presented in a simple, even humble frame, advises master framer and historian Timothy Holton (Holton Studio Frame-Makers, www.holtonframes.com) Although some large vintage paintings are successfully presented in classical frames, Tim steers his clients away from overly gilded and decorated frames for plein-air paintings.

ABOVE: New Fulper tiles in matte green—"the color of a California mountain meadow after a spring rain"—were installed around the simple brick fireplace in the living room, a reflection of the painting hung over the mantel: "Silver Mountains" by Emil Kosa, ca. 1929. **LEFT:** Baskets and pots are in harmony with the plein-air painting's colors on the livingroom mantel. **TOP LEFT:** A new oil painting by Paul Kratter, "View Through the Cypress," framed simply in quarter-sawn white oak by Holton Studio.

COURTESY HOLTON STUDIO FRAME-MAKERS (TOP LEFT)

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RIGHT: The back of the house was opened up with wide French doors and double-hung windows, transforming a formerly awkward space (remodeled in 1939) into a well-lit modern kitchen and adjoining dining room. White oak floors match those in the front of the house. Copper lighting, hood, and accents warm maple cabinets with nickel pulls. **BELOW:** The copper mailbox is by Bill Roan. **BOTTOM:** The master bath replaces one from the 1950s. A&C-motif tiles were designed by homeowner Michael Loughlin.

Kitchen and bath were the only rooms that had been previously remodeled. They were recast as functional modern spaces in an A&C vocabulary.

The house needed its share of cleaning and updating. Walls yellowed with nicotine had to be scrubbed and repainted, outdated plumbing and heating replaced, new roofing installed. An unattractive bathroom, a relic of the Fifties, became a modern Arts and Crafts room with tiles designed by Michael.

The kitchen was not entirely original, having been modernized by the second owners around 1939; it was dark and uninviting, part of a warren of small rooms at the rear of the house. The Loughlins installed wide French doors on the rear of the house, along with generous double-hung windows to turn the area into a light-filled kitchen and adjoining dining room. The period's sensibility was carefully preserved: they found white oak flooring to match that in the front of the house. Clear maple cabinets with period-style nickel-plated pulls were a natural choice, along with the copper stove hood and an Aurora Studios chandelier overhead.

Inside and out, the house is unpretentious and sunny, its clear colors a pleasant frame for antique Arts and Crafts furnishings. ▪ **RESOURCES**, *see page 105.*

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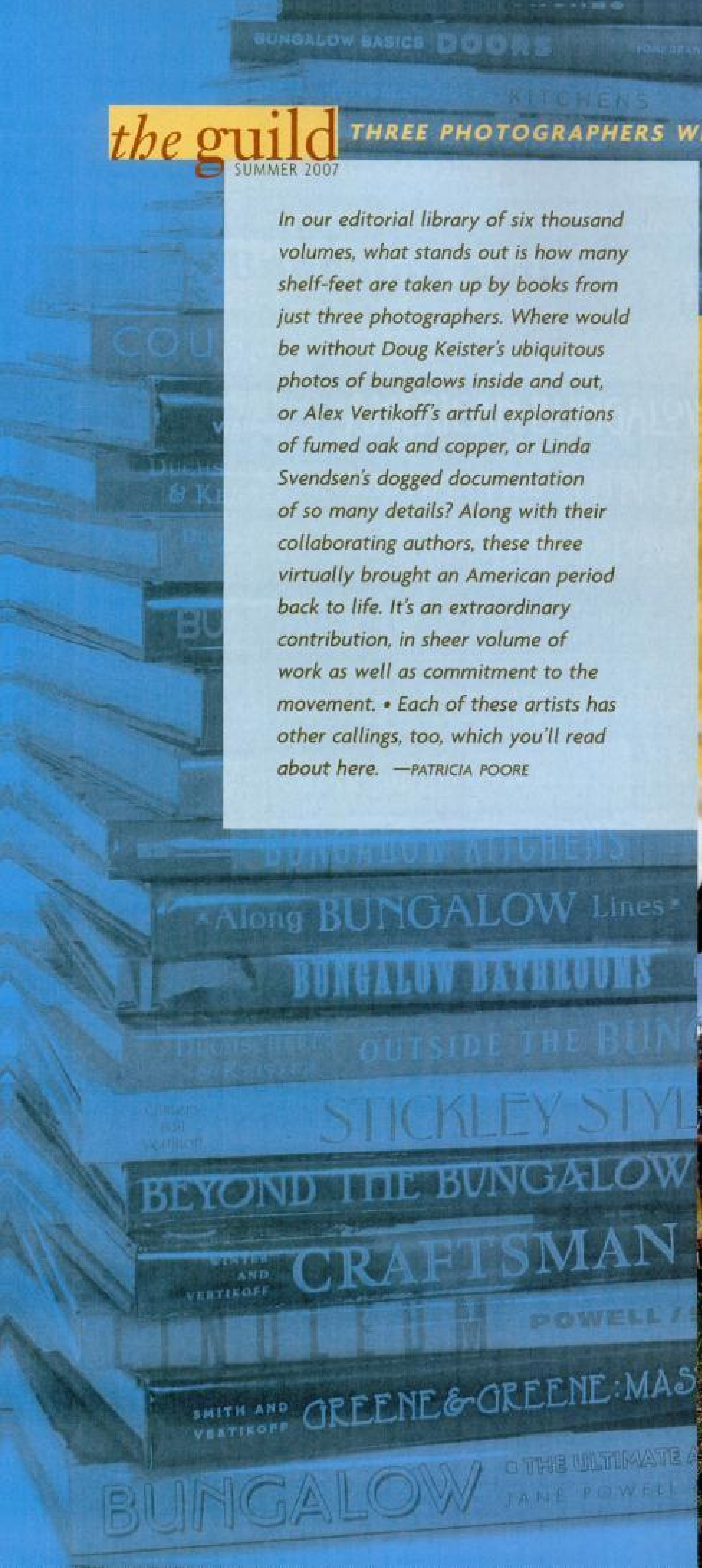
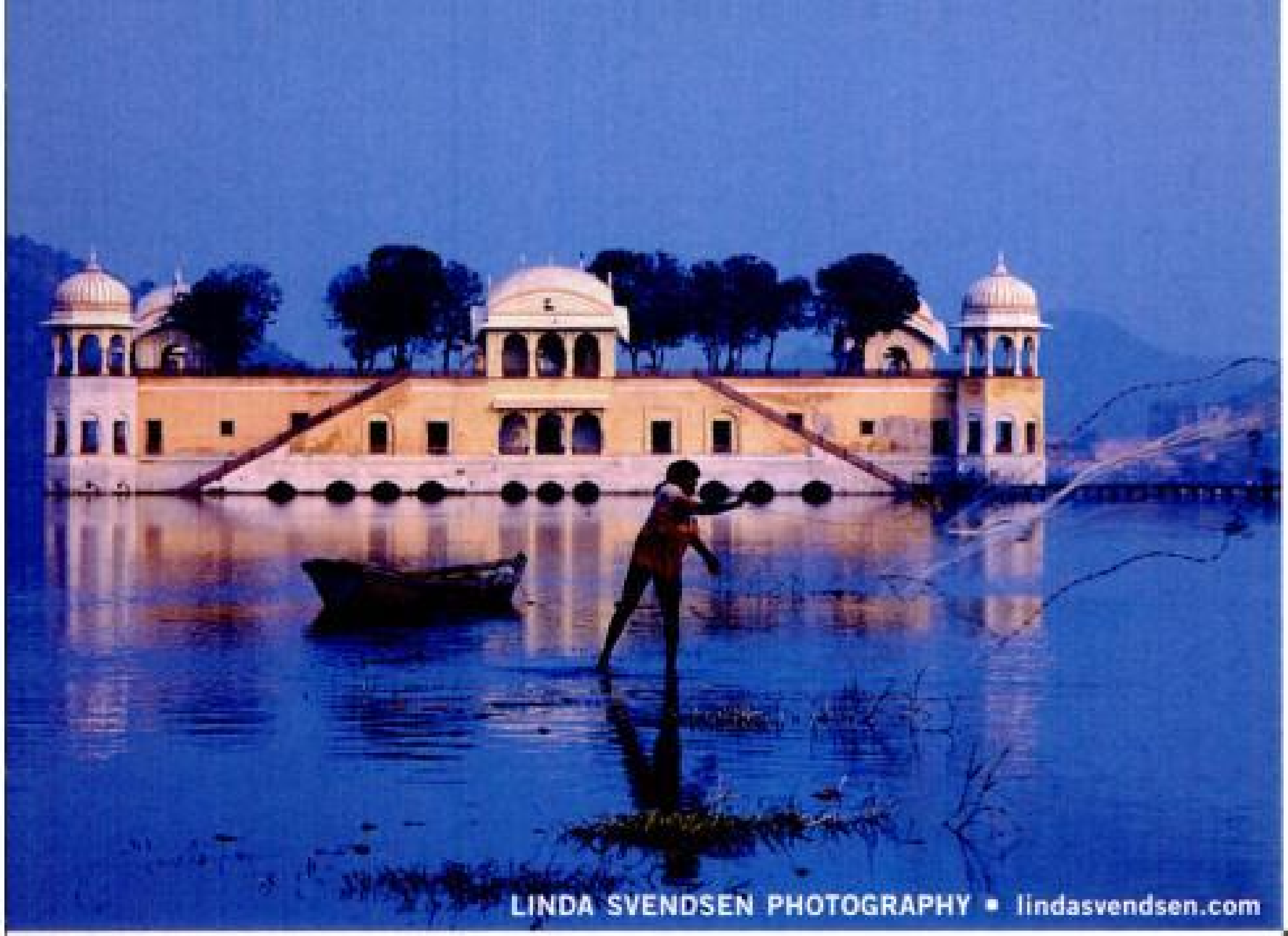
THREE PHOTOGRAPHERS WHO LED THE WAY



In our editorial library of six thousand volumes, what stands out is how many shelf-feet are taken up by books from just three photographers. Where would be without Doug Keister's ubiquitous photos of bungalows inside and out, or Alex Vertikoff's artful explorations of fumed oak and copper, or Linda Svendsen's dogged documentation of so many details? Along with their collaborating authors, these three virtually brought an American period back to life. It's an extraordinary contribution, in sheer volume of work as well as commitment to the movement. • Each of these artists has other callings, too, which you'll read about here. —PATRICIA POORE



OPPOSITE: (top) Bicycles were a constant motif in Linda's work; this is from her book *Bicycle: Around the World.* (bottom) Linda was an adventurer as well as a photographer, traveling to all seven continents. This photo was taken of the Huli tribe in Papua New Guinea. **LEFT:** A photo of the Water Palace captures the light in Jaipur, India. **BELOW:** Linda wasn't happy unless she had two or three trips to exotic places in the works. If money were no object, "I'd never stay home," she confessed.

YEARS AGO, I went on a week-long road trip with Linda Svendsen, the California photographer whose work frequently appears in these pages. Secretly I believe I have the personality of a car salesman: bearable for an hour or two, but for a whole week? • I needn't have worried. Linda was the perfect road companion, gracious and fun and resolutely willing to do anything asked of her with a camera. Linda made a career out of road trips, teaming up with authors to produce already-classic books. She's also photographed bicycles all over the world, hung out of helicopters to get shots, and scuba dived with an underwater camera. • Despite her petite size, Linda preferred to work without an assistant and carried her bulky camera equipment herself. Although co-author Jane Powell has a well-earned reputation for dreadful puns, Linda is the one who came up with such chapter headings as "All About Eaves" and "Ceiling Groovy" on expeditions to scout and shoot houses. When Svendsen hit the road with Paul Duchscherer, the two sang show tunes together. • A graduate of Parsons School of Design, Linda Svendsen was born in New Jersey and moved to the San Francisco Bay area with a husband and three daughters in tow, well before the Summer of Love. With her easy manner and flowing blonde hair, she was the quintessential California girl. "She was a hippie," says Powell. • Over the course of her life, she visited all seven continents. Linda Svendsen died of ovarian cancer in April. "I think she certainly did all the things in her life she wanted to do, and then some," says Jane Powell. —*MARY ELLEN POLSON*

Linda Svendsen

IN MEMORIAM

BOOKS BY LINDA SVENDSEN

• Bungalow Details: Interiors • Along Bungalow Lines • Beyond the Bungalow • Bungalow Details: Exterior • Bungalow: The Ultimate Arts & Crafts Home • Camps and Cottages: A Stylish Blend of Old and New • Bungalow Bathrooms • Bungalow Kitchens • Linoleum • Signature Architects of the San Francisco Bay Area • Good Green Kitchens • Good Green Homes: Creating Better Homes for a Healthier Planet • The Victorian Dining Room • Vintage Victorian Textiles • Bicycle: Around the World

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Alex Vertikoff

A classical symmetry figures in many of Vertikoff's photos, whether in Japanese health club (left) or at Filoli Gardens in California (bottom).

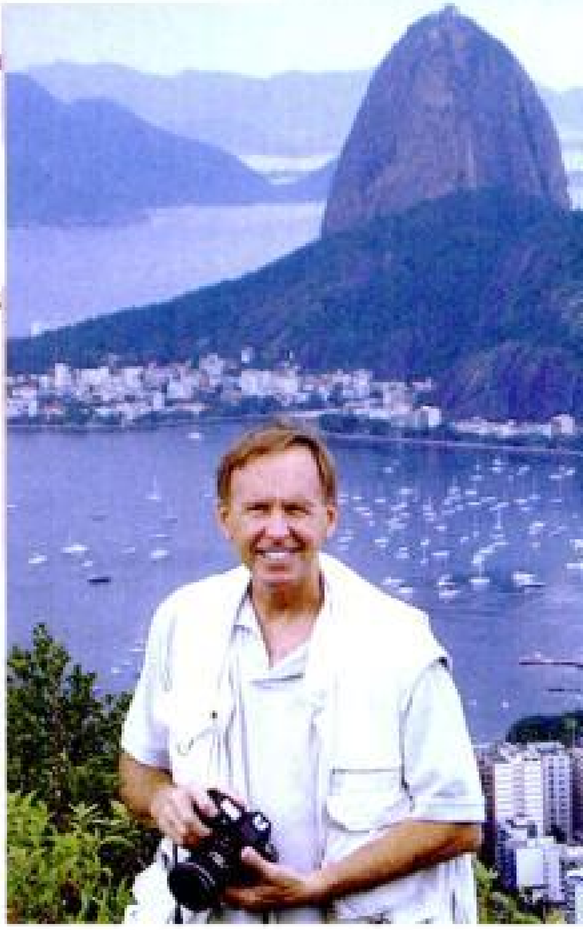
ALEXANDER VERTIKOFF PHOTOGRAPHY ▪ **Tijeras, New Mexico** ▪ **(505) 281-7489** ▪ **vertikoff.com**

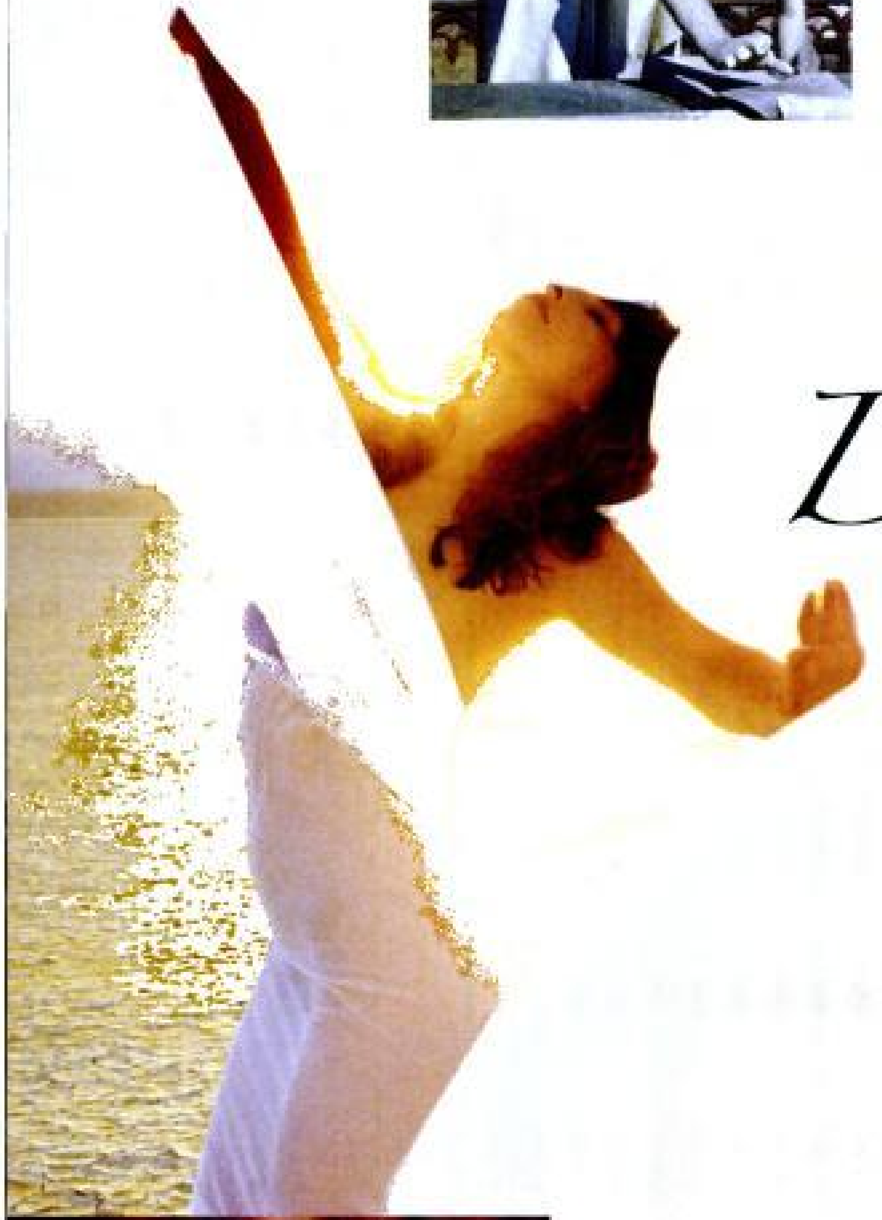
THE MAN WHO has spent years photographing quintessentially American houses was born in Tunisia to Russian emigré parents—and raised in Columbus, Ohio. An earlier career had him living in Venice, California, recording music for the Rolling Stones, the Beach Boys, and the Danger Brothers, but by the late 1980s, he'd switched to the study of photography at California Institute of the Arts. He says *Angeles* magazine, for which he shot many covers and articles about California architecture, gave him his start as a commercial photographer. Editorial work for most of the big shelter magazines followed. Along the way, Vertikoff and his wife Nora lived and worked in Guangzhou, China, as well as in Budapest and Florence. ▪ In the mid-'90s, he and Nora moved their two kids to a small ranch in New Mexico. At about that time he got involved with *American Bungalow* magazine; every single cover has featured his work. He's also been the principal architectural photographer for the J. Paul Getty Villa and Center. Commercial clients run from La-Z-Boy to Warren Hile, and include designers, and The Pebble Beach Company. ▪ Vertikoff's photography has become more natural over the years. "I used to arrive with trucks full of gear." Now he brings one suitcase. He usually works alone.

BOOKS BY VERTIKOFF ***American Bungalow Style*** ▪ ***Greene and Greene: Masterworks*** ▪ ***Stickley Style*** ▪ ***Bungalow Nation*** ▪ ***Craftsman Style*** ▪ ***The Architecture of Entertainment: LA in the Twenties*** ▪ ***Mary Colter: Architect of the Southwest*** ▪ ***Hidden L. A.*** ▪ ***Weird Rooms*** ▪ ***At Home in the Heartland***

PHOTOGRAPHS © ALEXANDER VERTIKOFF
PHOTO ABOVE FROM *STICKLEY STYLE*, SIMON & SCHUSTER
PORTRAIT © COLE VERTIKOFF

BOOKS BY KEISTER ***The Bungalow: America's Arts & Crafts Home* ▪ *Inside the Bungalow* ▪ *Outside the Bungalow* ▪ *Bungalow Basics (series)* ▪ *500 Bungalows* ▪ *500 Cottages* ▪ *Storybook Style* ▪ *Red Tile Style* ▪ *Classic Cottages* ▪ *Victorian Glory* ▪ *America's Painted Ladies (series)* ▪ *Courtyards: Intimate Outdoor Spaces* ▪ *Driftwood Whimsey* ▪ *Ready to Roll: the Classic American Travel Trailer* ▪ *Mobile Mansions* ▪ *Silver Palaces: America's Streamlined Trailers* ▪ *Going Out in Style: The Architecture of Eternity* ▪ *Stories in Stone: Guide to Cemetery Symbolism* ▪ *Fernando's Gift* ▪ *Black Rock: Portraits on the Playa***





Douglas Keister

IN THE LATE 1980s, photographer Doug Keister was Mr. Victoriana, a reputation since eclipsed by his extraordinary contribution to Bungalow Mania. His books with historian/designer Paul Duchscherer have forever linked bungalows with the Arts and Crafts Movement and its revival. Their books are known for their historical bent and emphasis on informative detail (the captions are *long*). As if 34 books weren't enough, Doug also maintains a stock photo archive (collections are available on CD-ROMS that hold at least 1200 images each). He lectures at places like the Smithsonian and Cooper-Union (most often on cemetery architecture, the Storybook style, and photographic techniques), writes a regular column for *American Cemetery* magazine ("Tomb of the Month"), and travels extensively. ▪ Doug's career began while he was a student at the University of Nebraska: he shot photos for the *Daily Nebraskan* (which, despite its name, was published four times a week). Soon he moved to California to pursue his dream of being a freelance photographer. In his Oakland studio, he specialized in large-format photos: product illustration, portraits, and architecture. Following publication in *Smithsonian* magazine of his sculpture photos, he did his first book, in 1985: *Driftwood Whimsey: The Sculptures of the Emeryville Mudflats.* It was the beginning of his book career, which has been the concentration over the past decade and a half. Unlike many photographers, he has collaborated with authors on content, and written several books himself. ▪ Doug moved to Chico in 2000. He is married to the Hon. Sandra L. McLean.

Doug is a gourmand with a taste for cemetery art, travel trailers, bungalows of course, and the odd shoot in the desert.

DOUGLAS KEISTER PHOTOGRAPHY ▪ **Chico. California** ▪ **(530) 892-1025** ▪ **keisterphoto.com**

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Handcrafted Metal

range hoods • sinks • countertops

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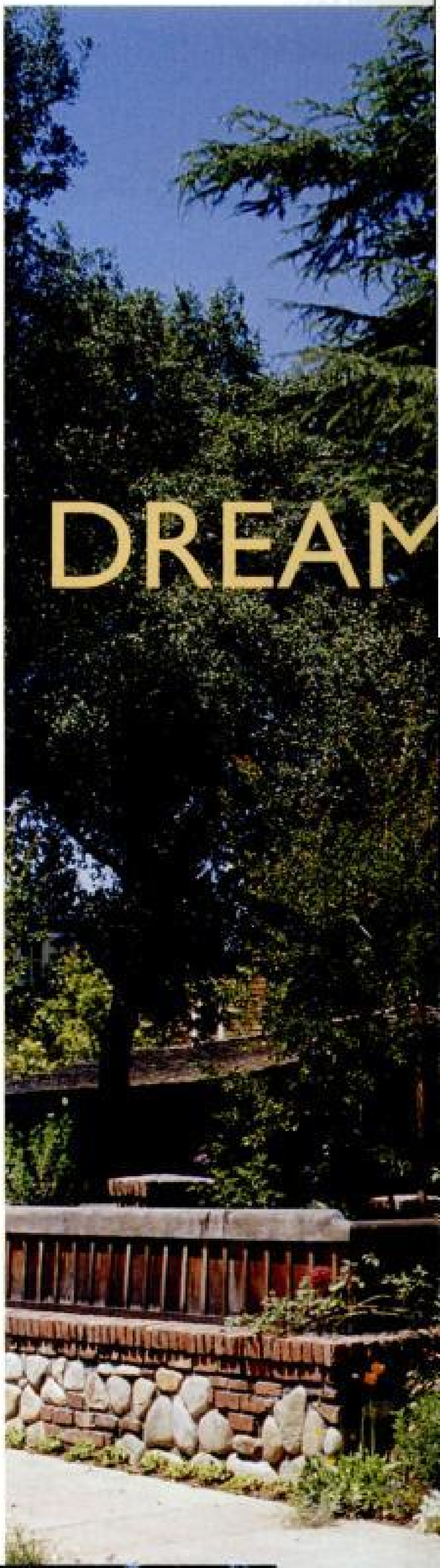
Old houses don't stay the same over the years. How wonderful when a good one is handsomely updated, as was this 1915 Arts and Crafts house, owned by Debbie and Dennis Segers.

BY PAUL DUCHSCHERER | PHOTOGRAPHS BY LINDA SVENDSEN

ONE ROUTE TO A DREAM



RESTORATION, renovation, and landscaping project in Los Altos, California, proves that major work to an old house is as complex and all-consuming as new construction. But it also shows that old houses are adaptable and can be the route to creating a dream house. The house itself provided cues for new work: a significant rear addition, entirely redesigned landscaping, and upgrades throughout the interior. Unchanged are the picturesque gabled roof with its deep overhangs and oversized brackets, surviving masonry of clinker bricks with river rocks, and many interior rooms and details. The rear of the house got a large addition extending from the back and making an ell; it contains the new kitchen, family room, and second-floor master bedroom. An art studio occupies space over the new garage.

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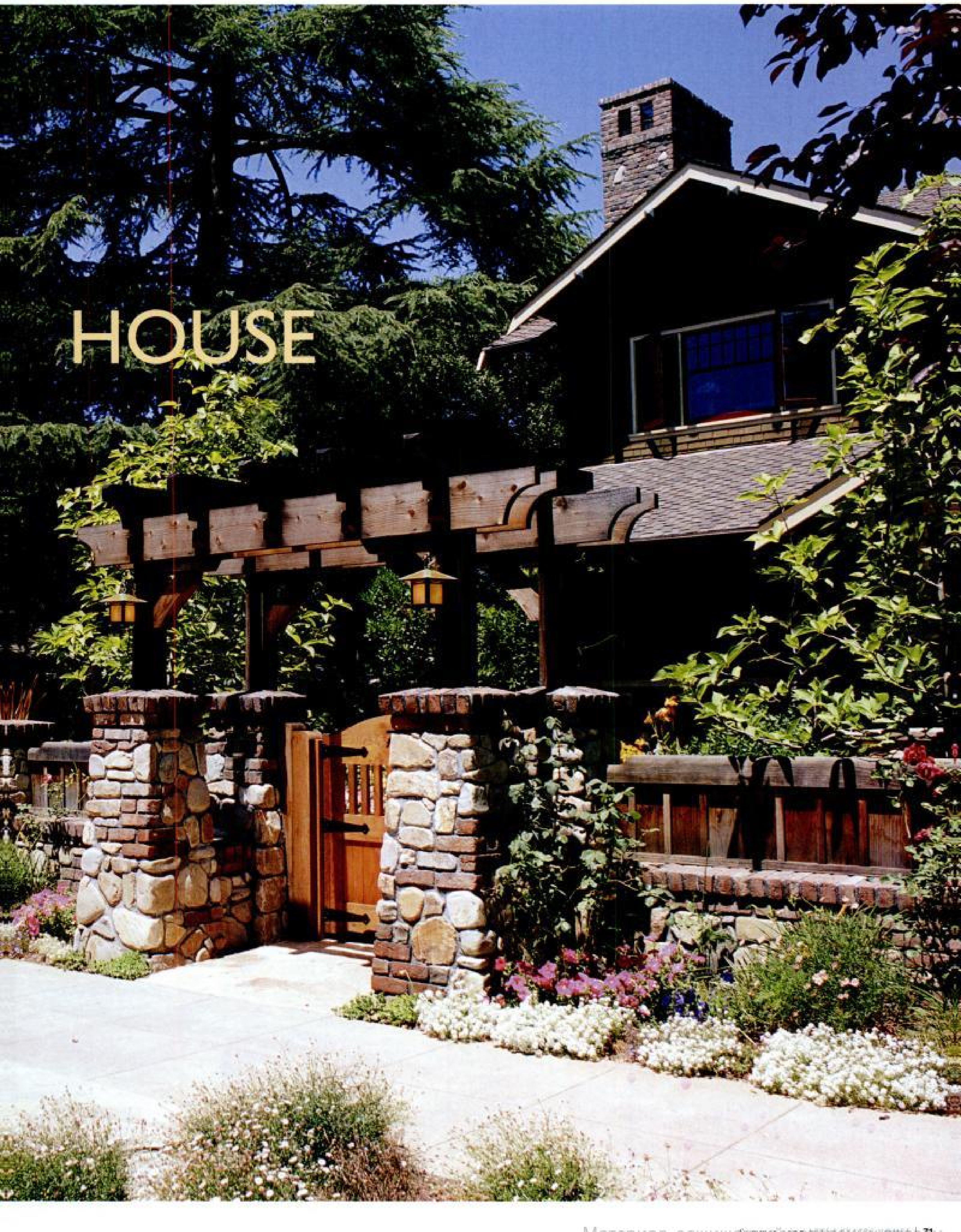
HOUSE



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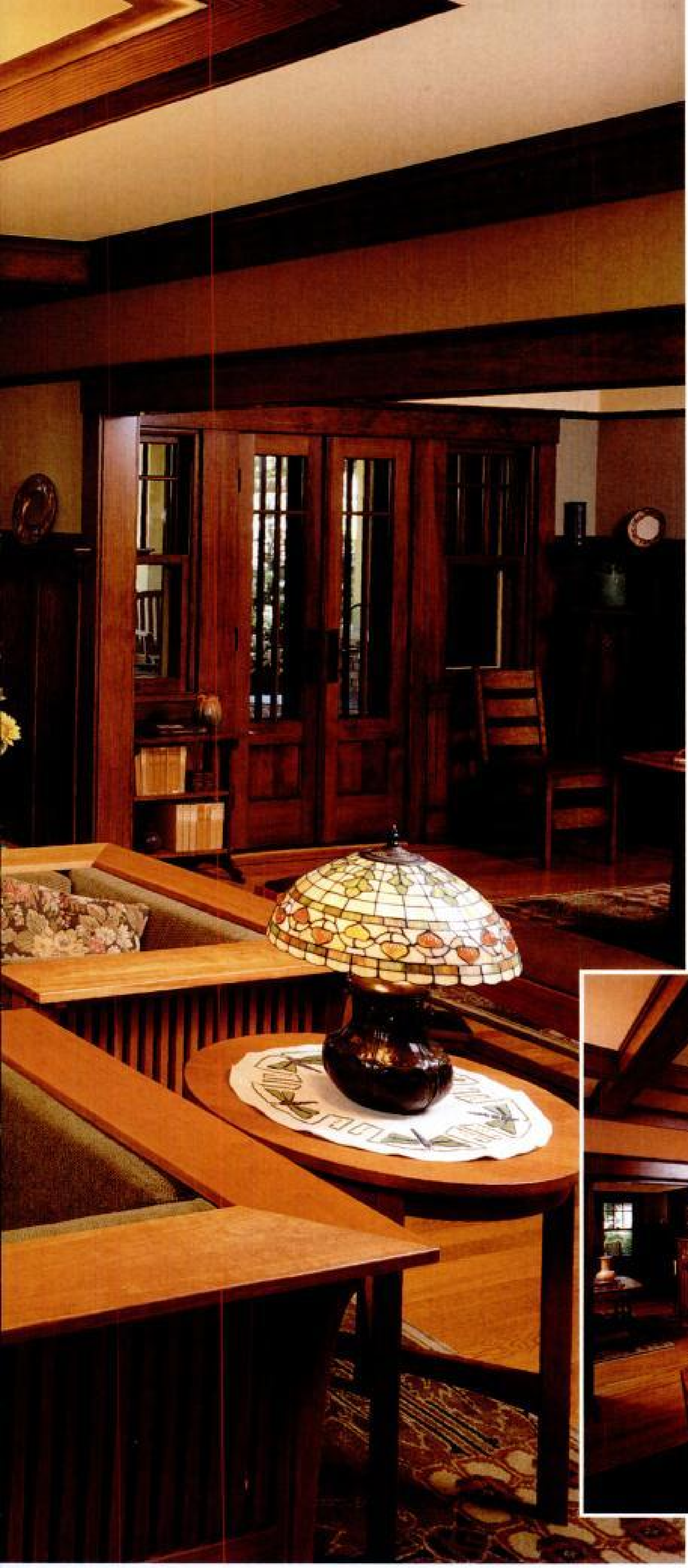

The living room expands into an adjoining parlor to the right. Double doors open to a new verandah. Original Douglas fir wainscoting and rail survived and were refinished. The fireplace had been remade in red brick, so mantel and corbels were replicated; the new tile facing and brushed-steel surround are after the designs of Greene and Greene. That meandering stylized vine is made up of tiny ceramic chips and small squares, painstakingly inlaid in matte green tiles. • The dining room was long ago the first kitchen, so it had no fine features. Newly crafted mahogany is an elegant counterpoint to fir and oak in other rooms.

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Elements

of the landscape scheme

- **INSIDE THE FENCE**, the front garden is formally organized in the English Arts and Crafts manner: entry courtyard centered on a fountain, in turn flanked by garden rooms set off by low walls and piers that match masonry on the original house.
- **AN INFORMAL NOTE** is provided by irregular flagstone paving set in ground cover.
- **AN "OUTDOOR ROOM"** at the rear, paved with flagstone and concrete, takes up much of the yard's depth (reduced by the rear addition); but the illusion of space is maintained with the pergola, low walls, and planting.

The site is one reason why old houses are often preferred, this one comprising three lots in an established neighborhood. Before, it was enclosed and hidden by chain-link fencing and overgrown hedges. The yard entry was reconfigured at the lot's center and a low front gate set within a lantern-hung entry pergola. (See p. 71.) The stone and brick masonry piers match posts and low walls behind battened wood fencing with a softly curved cap. Passersby can see into the garden. The fence jogs in and out, softening its impact while providing street-side planting pockets. So the house has become a better neighbor, even as it was enlarged and private areas added in back.

The kitchen is both a generous space of its own and a seamless part of the new family room, set off by an oak colonnade and concealed by the center island. The island's bulk is diminished by its varying heights, clipped corners, and wood detailing. The kitchen was in this location before, but the space was reconstructed as part of the new addition.

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Design & craft

a consistent vision realized by artisans

• **DETAILS:** In the new family room (above), a handcrafted colonnade with stained-glass panels defines the kitchen beyond. The stone fireplace is topped with doors, carved with poppies and pigmented, that hide the flat-screen TV.

Art tiles were used on fireplaces and in the kitchen.

• **DESIGN:** In the guest room (below), an original room was made better. A closet was removed at far right, three niches created to accommodate the window seat and gas fireplace with flanking cabinets, and the trim height was determined by the height of the newly built-in dresser under the small window.

The bedrooms have the same quality of design and workmanship as the rest of the house. Here, owners opted for a double-height space for the master bedroom in the new addition. Box beams and beadboard sheathing conceal actual framing. Note the knee braces and vertical timbers, and how single-storey space is implied by the horizontal frieze. A balcony is on the other side of the French doors. The reproduction rug is an Archibald Knox design. The guest room (bottom, opposite) is in the original part of the house.

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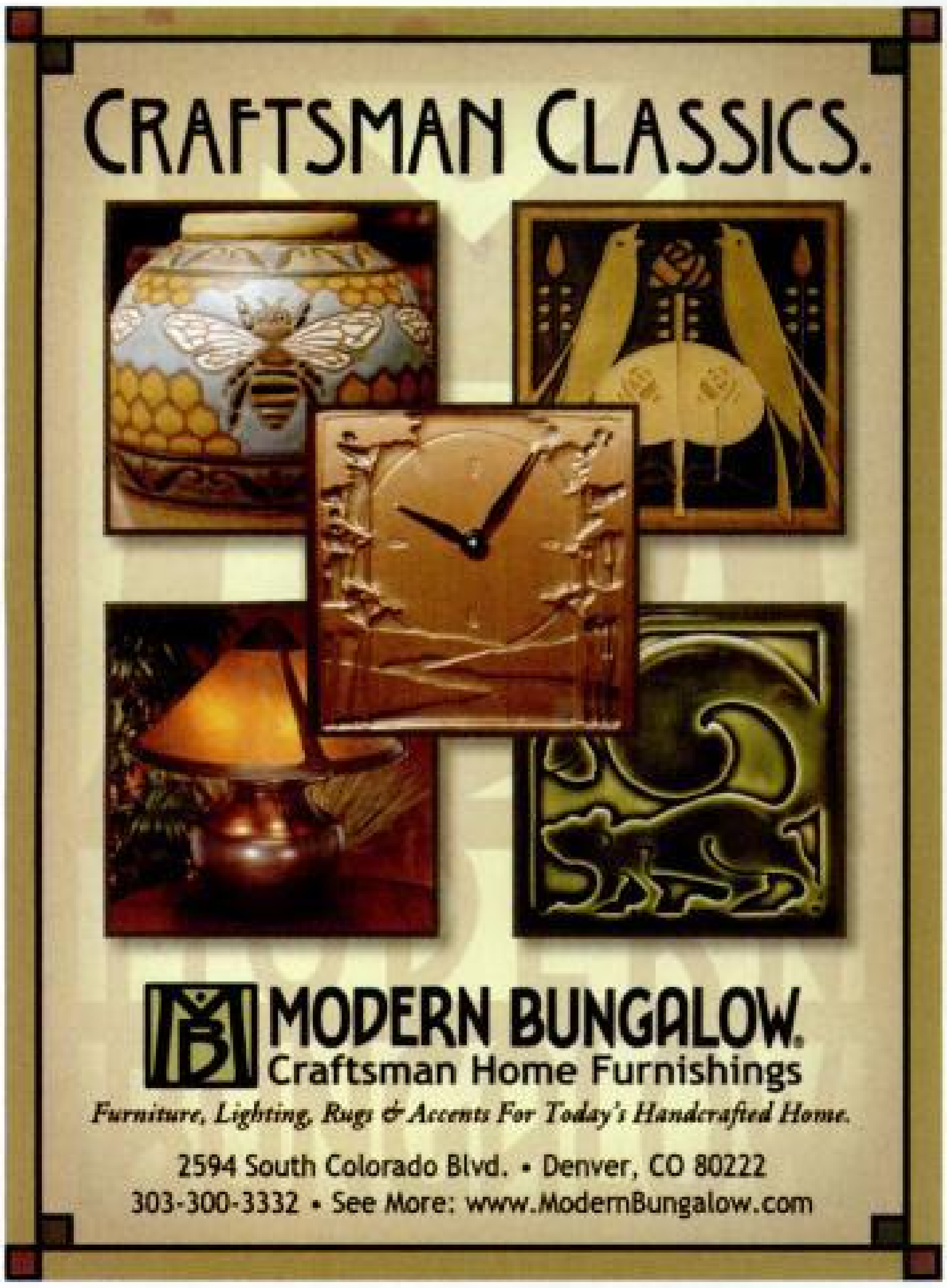

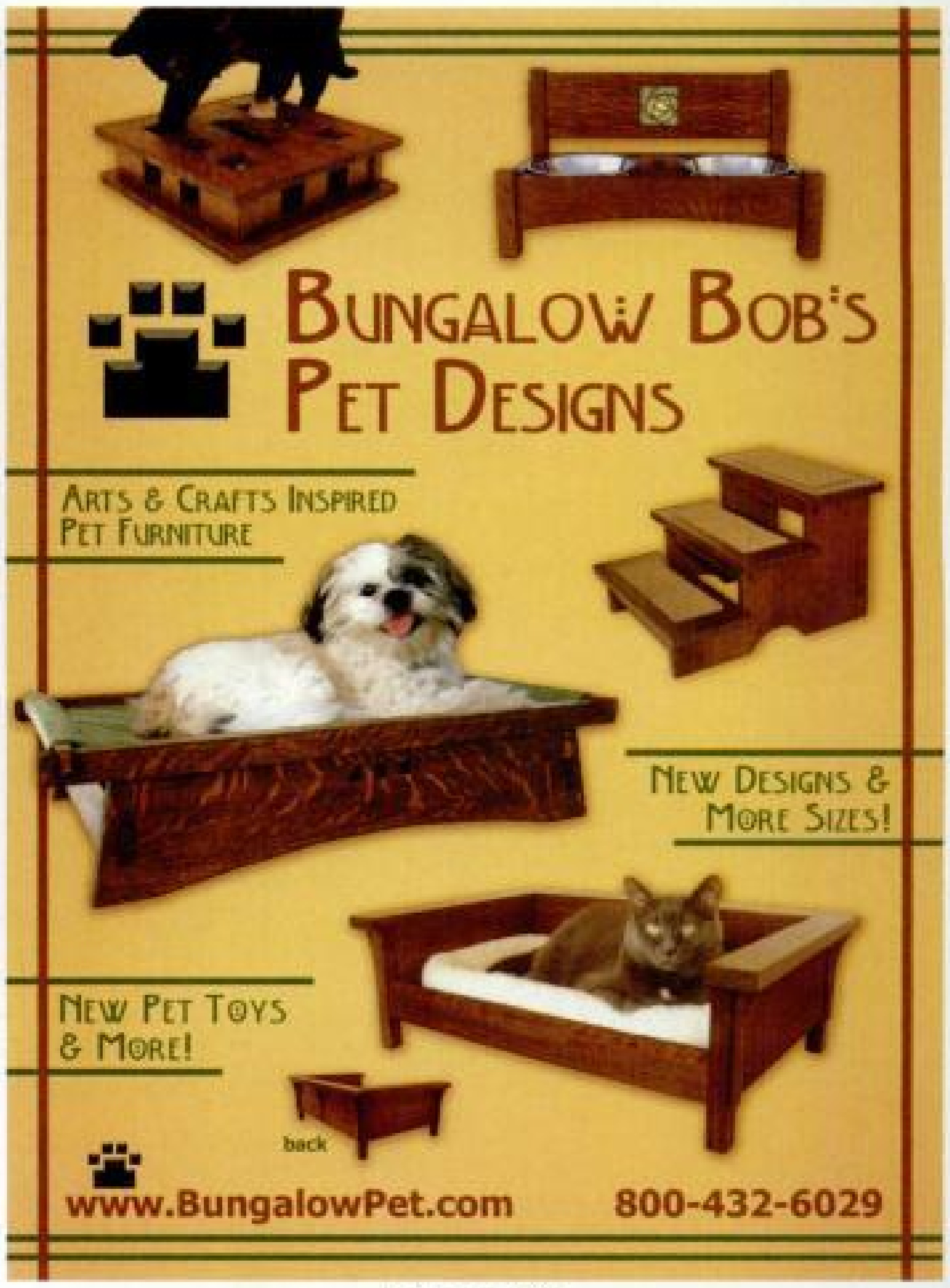

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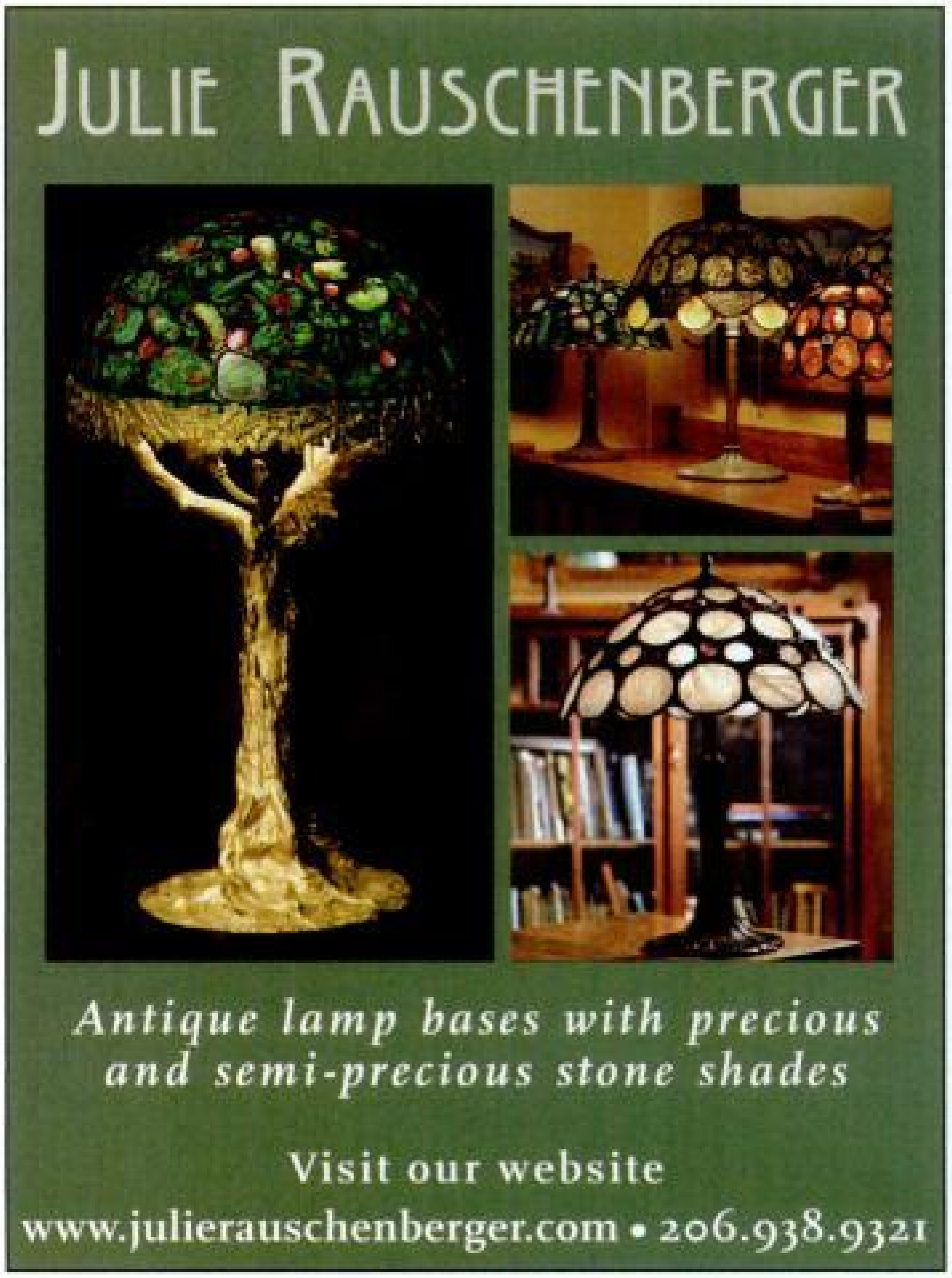

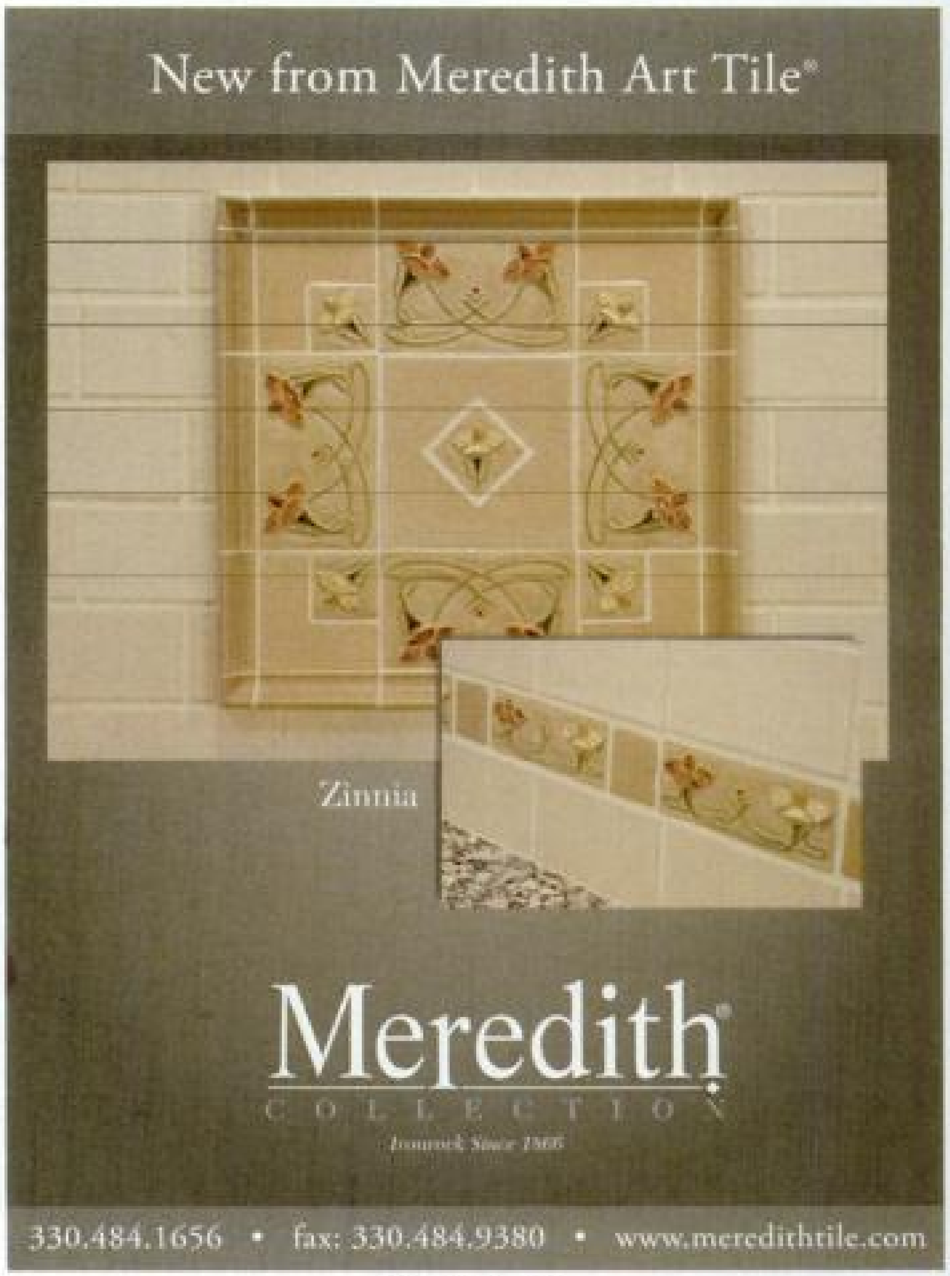

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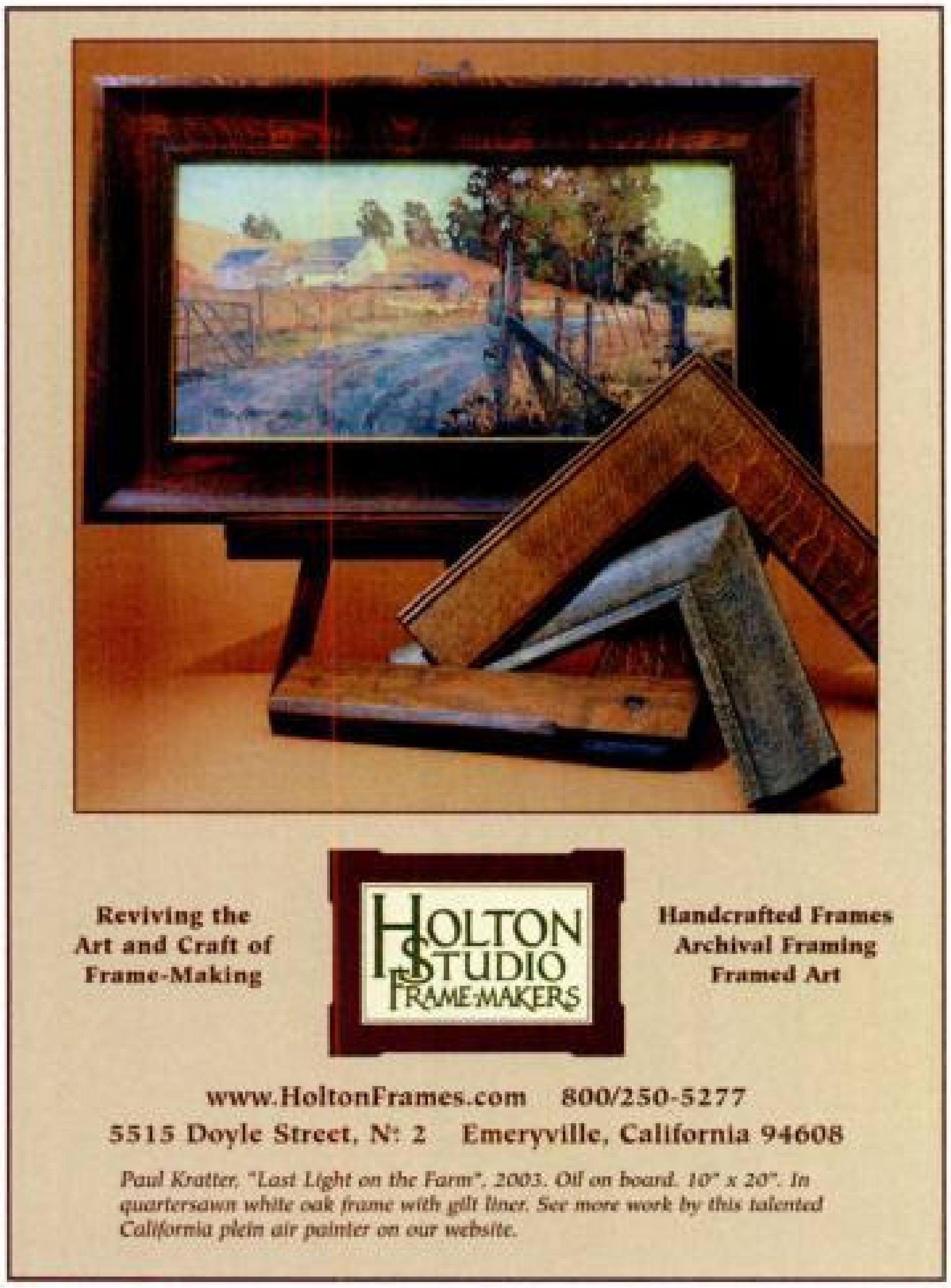

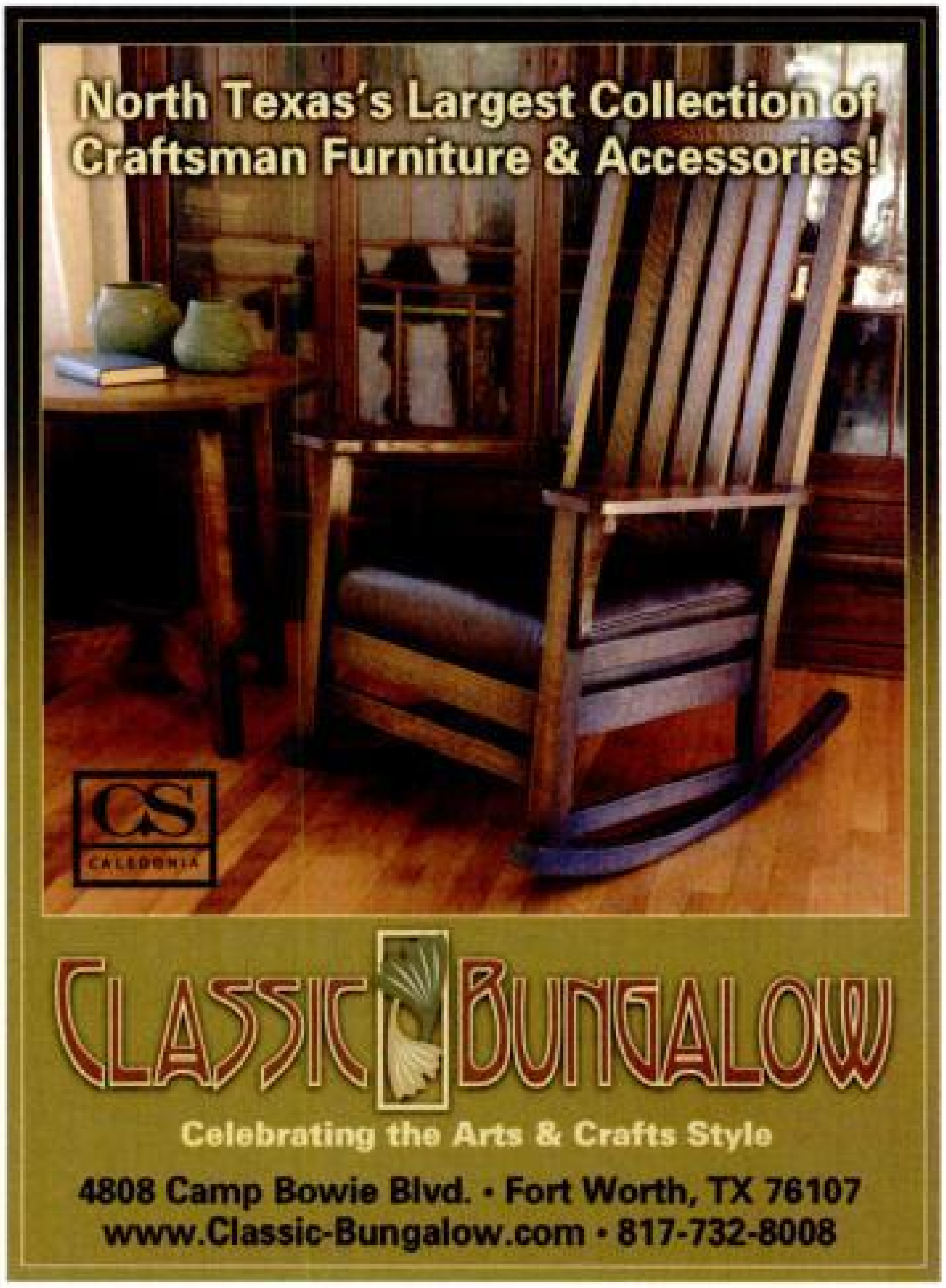

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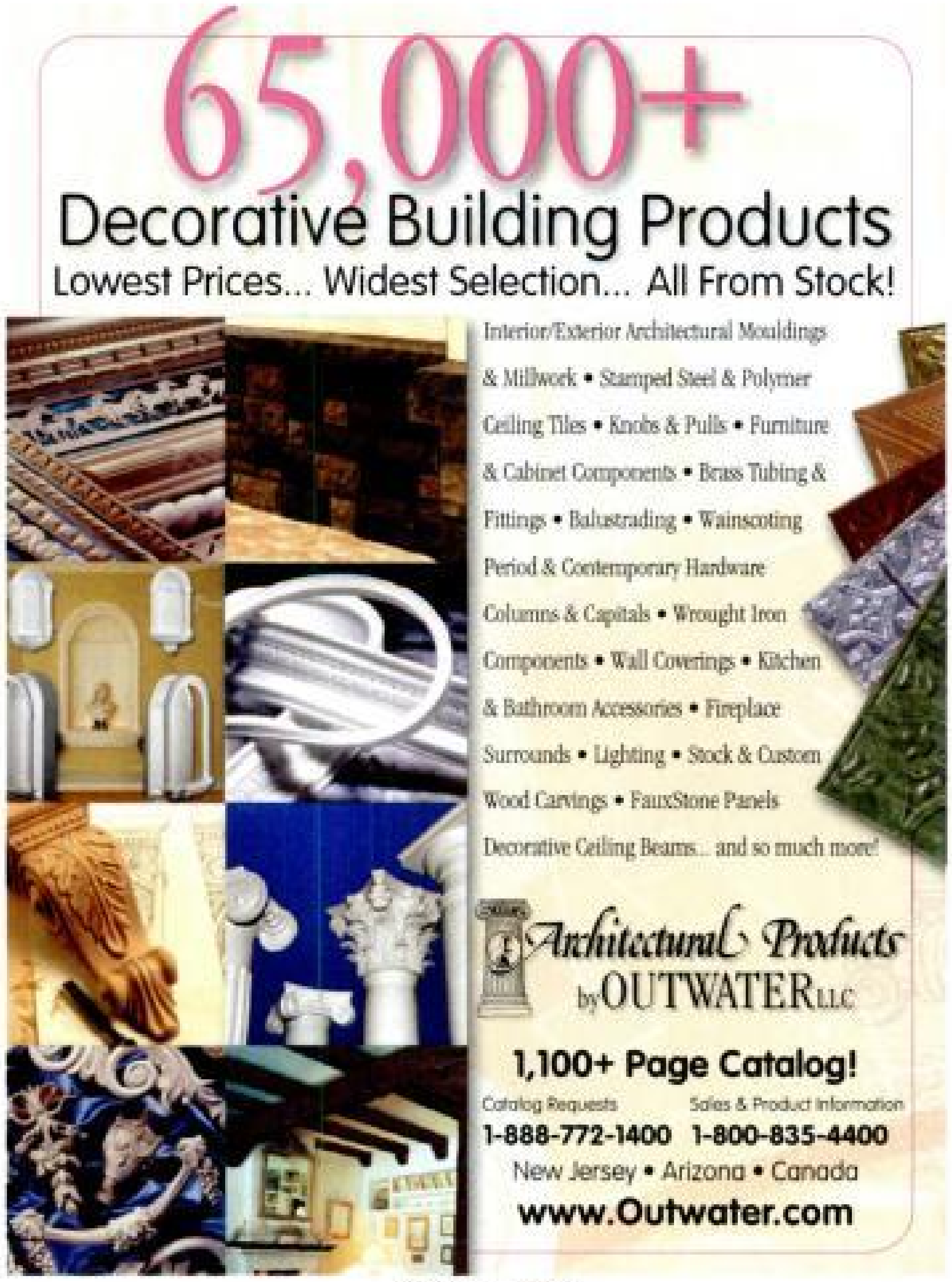

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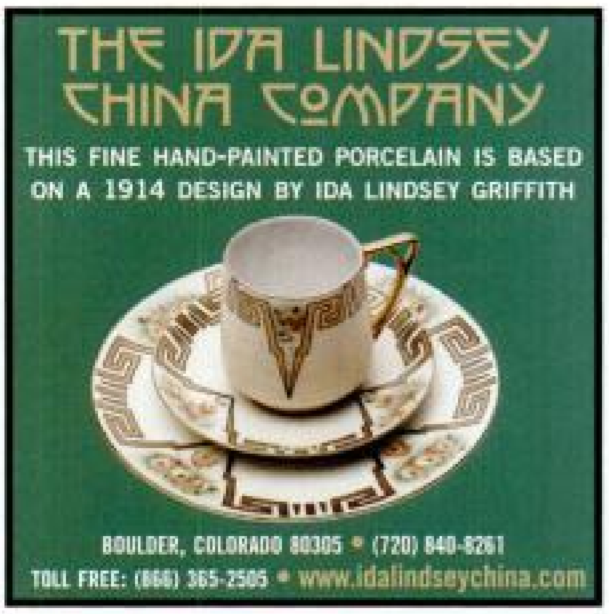

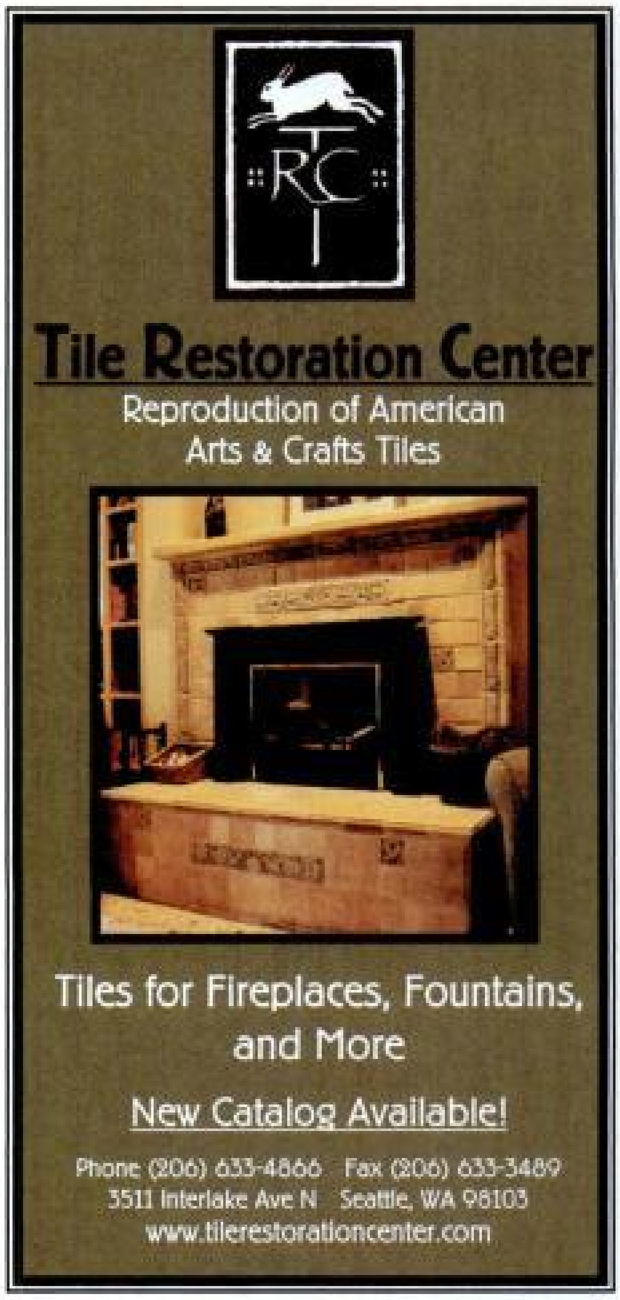

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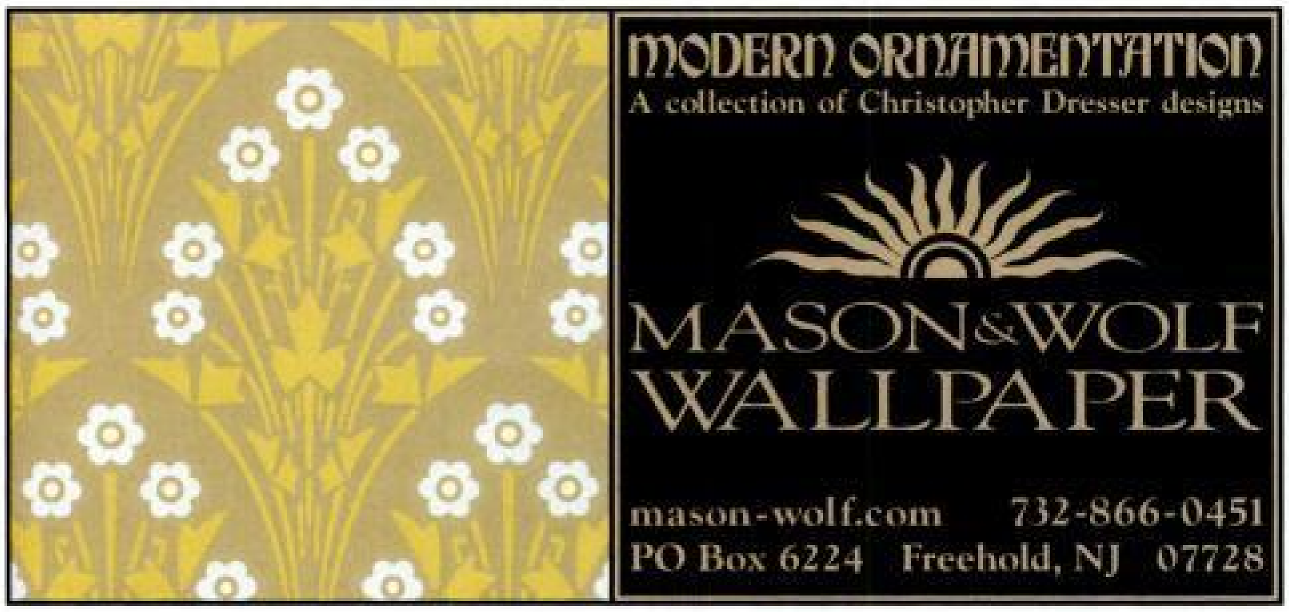

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Hollyhocks & hedgerows

In the beautiful English Cotswolds, a couple remade the one-acre garden around their 17th century house in a series of rooms, reviving Jacobean forms favored during the Arts and Crafts era.

BY BRIAN D. COLEMAN | PHOTOGRAPHS BY HUNTLEY HEDWORTH

QUINTESSENTIALLY English, the Cotswolds of southwest England feature narrow lanes bordered by ancient hedgerows. The roads wind through picturesque villages of soft-grey limestone houses, some with their thatched roofs intact. Many of their gardens date back for centuries—including this one, at the Old Gable House in the town of Cheltenham. Built in the first part of the 17th century, the Jacobean structure was originally the dower (widow's) house for the large manor house nearby. Purchased by the Governor General of India, Lord Ellenborough, in the mid-19th century as a discreet refuge for two Indian mistresses, the house and its gardens were well maintained—from the backyard's boxwood maze to the romantic lytch gate swathed in wisteria at the front entrance.

When Jenny and Michael Shinn were looking for a suitably

An ancient clipped-boxwood maze in the center of the rear garden is thought to go back over three hundred years. INSET: A memorial to the men lost between 1914 and 1918 stands out front. The cluster of clipped yews is nicknamed "the Three Kings" after the Nativity story.

A SERIES OF ROOMS IN
ONE ACRE

Set in the rolling Cotswold foothills, the lot is divided into a series of rooms: a tennis and croquet lawn, a boxwood maze with a secret garden at its center, a kitchen garden, and an apple orchard at the rear. A long border of perennials along the terrace edge provides a lasting display: periwinkle-blue flowers of blue-eyed grass (*Sisyrinchium albidum*) mingle with the richer cerulean blues of Siberian irises, all punctuated by the scarlet, pink, and white blossoms of oriental poppies (*Papaver orientale*) each June. Bergenia adds a warm accent with reddish-pink flowers and rusty stems, and by late June geraniums such as *Geranium wallichianum* begin their show of confident blossoms that last through the summer.

key

1. YEW HEDGE
2. PERENNIAL BORDER
3. CHERRY TREES
4. CEDAR SCREEN
5. ORCHARD
6. STONE WALL
7. PONDS & TERRACE
8. TOPIARY YEWS
9. PERGOLA & LYTCH GATE
10. BOX GARDEN & MAZE
11. SUNDIAL

ABOVE: The door to the garage and former stables is hidden in the tall hedge of English yew and flanked by salvaged stone posts. **RIGHT:** The spring garden is ready to burst forth with brightly colored poppies, rich blue Siberian iris, and other perennials.

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Behind the wisteria-laden lytch gate at the street entry, a romantic pergola covers the walk to the front door.

historic home several decades ago, they wanted one that would complement the antiques and textiles their families had collected over three generations. The Old Gable House was just right, its low, beamed rooms and crooked corridors providing a perfect setting, and the gardens were an added attraction.

The front garden faces the town and a stone war monument. So the first order of business was to plant a hedge of English yew (*Taxus baccata*) for privacy. A trio of cylindrical, clipped yews create a classical focal point for the plantings around them, which include passion flower vine with its violet-blue blossoms (*Passiflora caerulea*) clambering over the front gable and the muscular trunk of a century-old Japanese wisteria (*Wisteria floribunda*).

A yew hedge now conceals the old stables and garage at the western edge of the property. Espaliered pear was patiently trained over the front of the garage to help blend it better into the garden. A World War II-era vegetable patch has been replaced with a more becoming low stone wall and viewing lawn. Herbaceous borders alongside are filled with a delightfully English mix: tall, rosy pink, rich red and lavender stalks of hollyhock (*Alcea rosea*), tubular pendants of deep purple lady's glove or foxglove (*Digitalis purpurea*), airy striped pods of love-in-the-mist (*Nigella damascena*), and the deep-blue spikes of Victoria blue salvia (*Salvia farinacea*) or mealy-cup sage.

The ancient boxwood garden, thought to date from the 1600s, lies at the center of the back garden. Venerable common box (*Buxus sempervirens*) has been allowed to ramble in pleasingly irregular, waist-high clumps along the narrow, central stone path. A secret garden surprises strollers in the center of the maze, the area centered on an 18th-century bronze sundial that rests on a ceramic chimney pot. More garden rooms were created behind it, including an informal meadow filled with grasses and spring-flowering bulbs. The show

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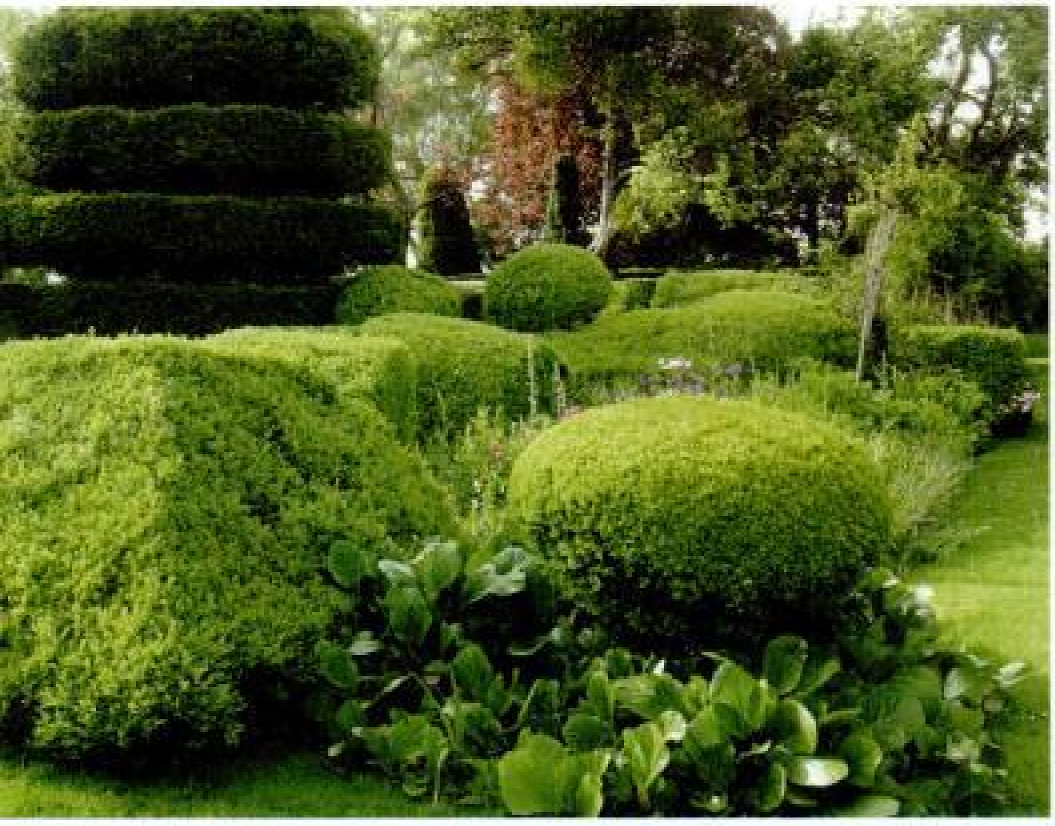
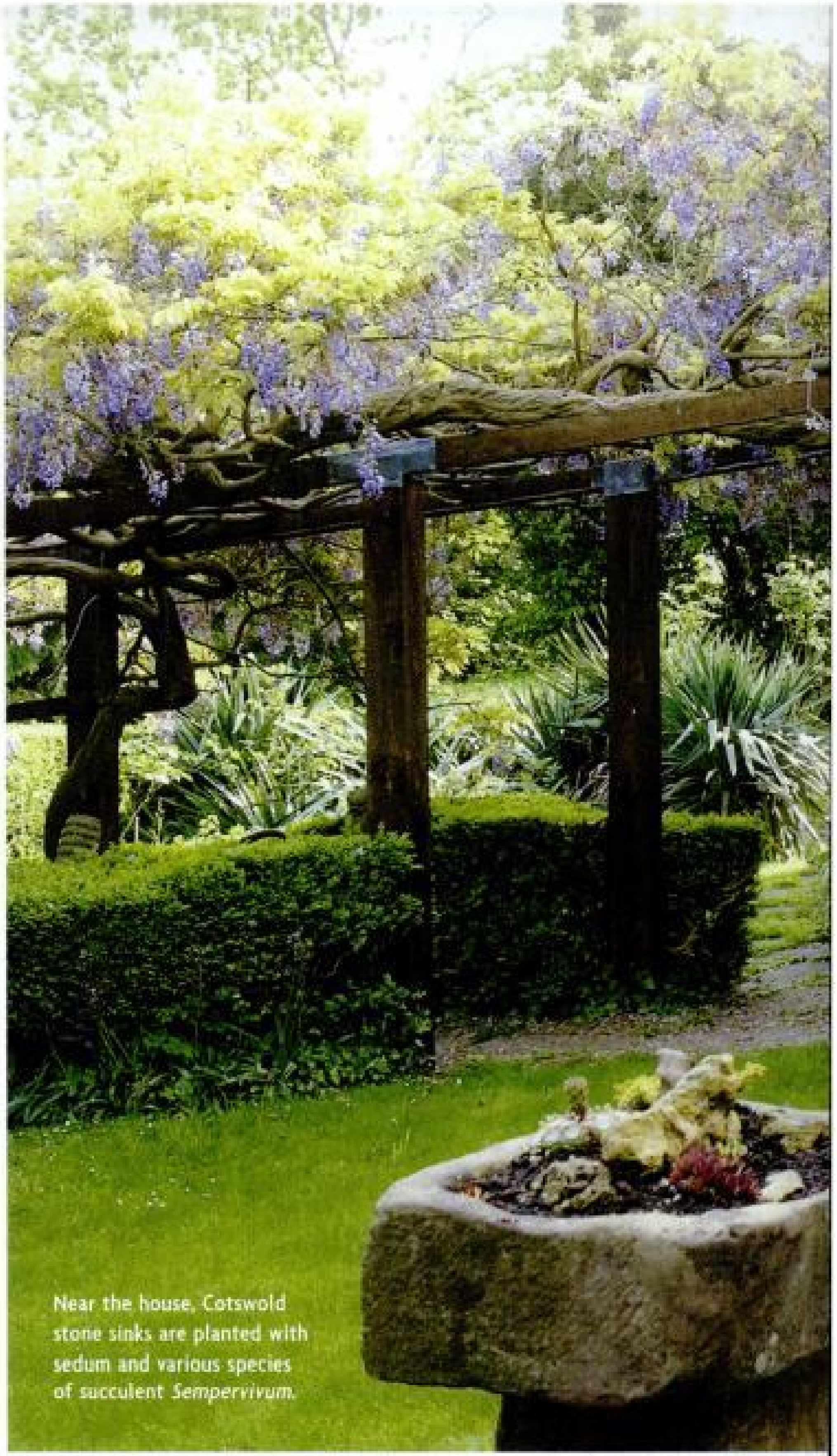




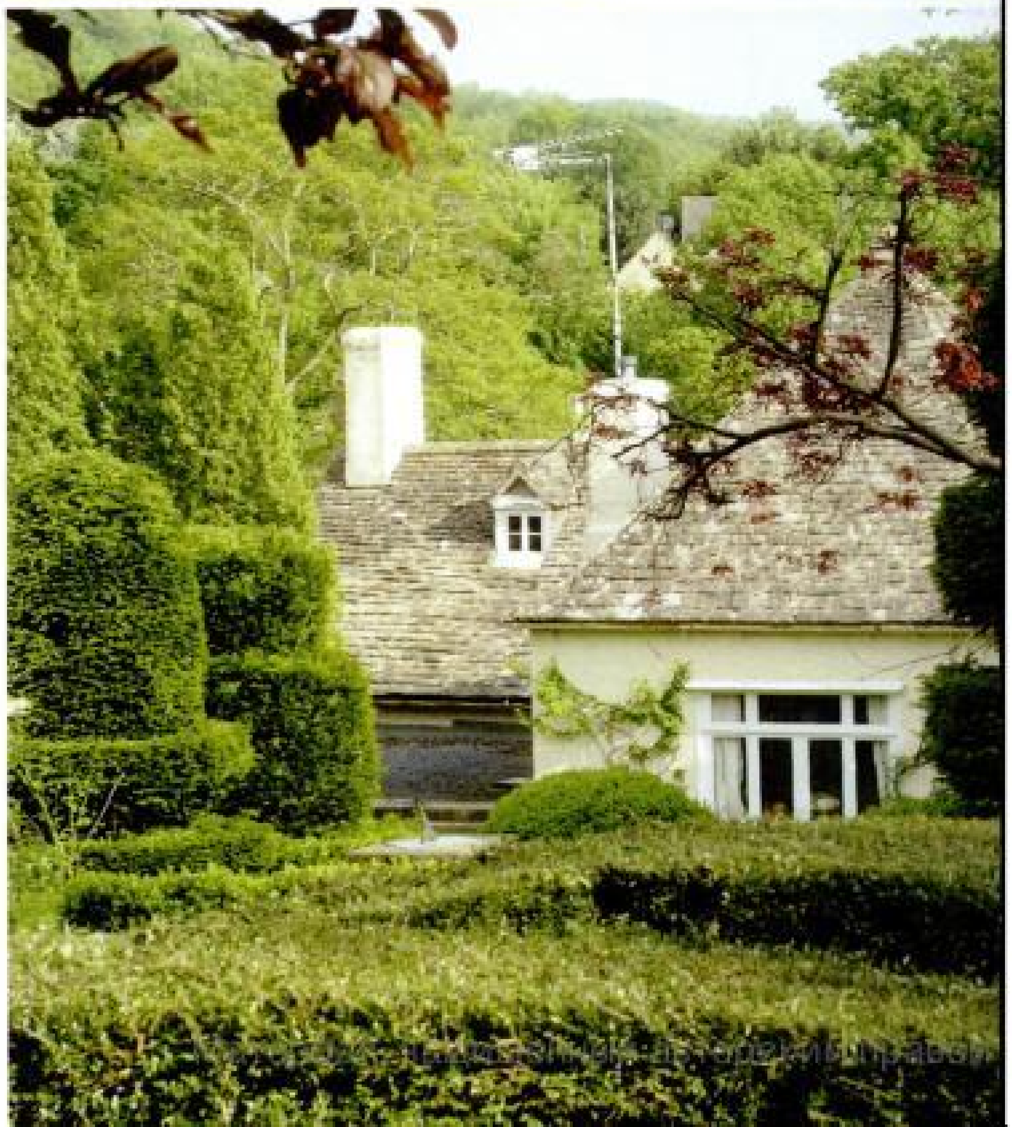
Near the house, Cotswold stone sinks are planted with sedum and various species of succulent *Sempervivum*.

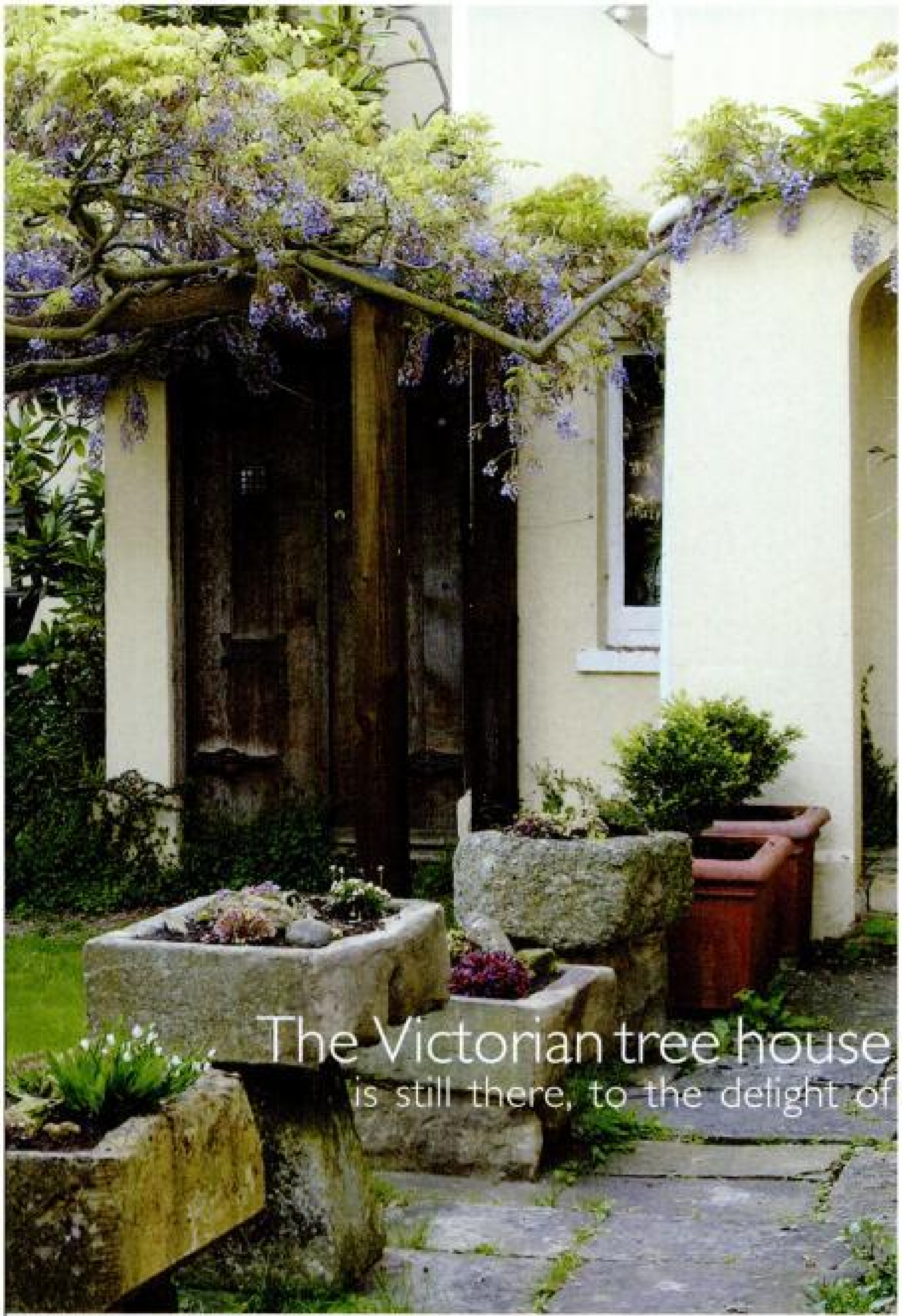
BOXWOOD BASICS *few requirements*

Boxwood is so-named because stems are actually square when cut and seen in cross-section. The plant has been a garden staple for centuries. Used for topiary and to edge borders as well as for massing in beds, boxwood has over 70 varieties. Slow-growing English and dwarf boxwood are popular in smaller gardens as they rarely grow more than three feet tall. With more room, common box can reach up to 30 feet. Hardy to Zone 5, box can be grown in full sun or partial shade; Korean box is a good choice if you live in a northern climate as it is more tolerant to winter cold. Sturdy and easy to grow, it nevertheless has a few requirements:

- **WELL-DRAINED SOIL** is crucial, as roots may rot if they get waterlogged.
- **MULCHING** is much appreciated by the box's shallow root system, but be sure to limit the mulch to one inch and keep it six inches away from the stems to avoid damage by mice or voles. Carefully weed by hand around the base to minimize soil and root disturbance.
- **THINNING** late each winter is important to promote light and air circulation inside the boxwood and to encourage new growth within the canopy.
- **CLEANING** the inside of the plant with a strong hose spray during the summer is also an excellent way to clean debris inside the plant and improve airflow.
- While fairly drought tolerant, box do best with **REGULAR, DEEP SOAKINGS** with a soaker hose, especially when newly transplanted.

TOP: ***Bergenia delavayi*** **encircles a corner of the clipped box maze in the back garden.**





starts with saffron-yellow crocus and delicate cream and yellow English primroses (*Primula vulgaris*), hardy purple field pansies (*Viola arvensis*), and dainty white common snowdrops (*Galanthus nivalis*). Then follow fragrant common or Dutch hyacinths and trumpet-shaped yellow narcissus. A small and practical orchard of plum, apple, and walnut trees has been replanted at the back, and screened from the lower garden by a stand of silver-green cedar.

The couple have added a covered terrace at the rear of the house, opening off the library for al fresco dining. Facing it, a gurgling pond has become a home to tadpoles, frogs and toads, and a destination for (friendly) grass snakes. The pond remains shaded by a weeping silver beeches (*Betula pendula* 'Youngii')

The Victorian tree house in one of the apple trees is still there, to the delight of the Shinn children.

and the glossy evergreen leaves of English holly (*Ilex aquifolium*) on the terrace above.

Tasks at hand include replacing several elderly fruit trees and relining the pea gravel paths; Michael Shinn likes to do this backbreaking chore himself. Rewards include afternoon tea in the summer house at the southwest corner. Built in 1929, it has an oak timber frame nogged with brick and capped with a Cotswolds stone roof.

It's fitting that this garden with ancient roots has its own ghost. Villagers and the previous owners told the Shinns about a figure, dressed in antique military costume, seen thundering through the garden at night on a white horse. Is he a Royalist messenger of 1471, riding to the neighboring village with news of the battle of Worcester? ▪

LEFT: An orchard in the back garden is planted with plum, apple, and walnut trees, and overlooks the boxwood towards the rear of the house. **BELOW:** The terrace opens off the library. It's a favorite spot for dinner or tea, facing a pond on the right shaded by a large weeping silver beech.

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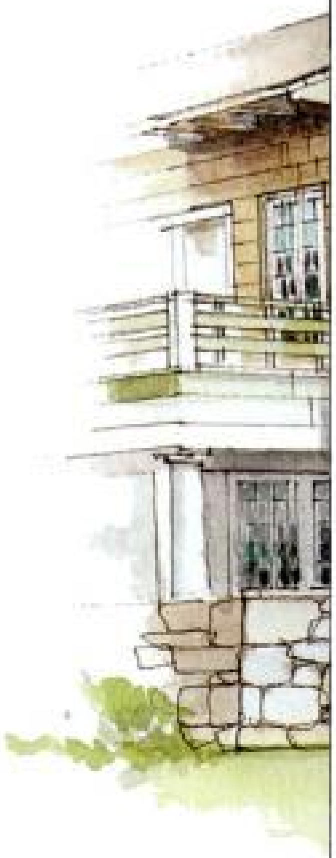
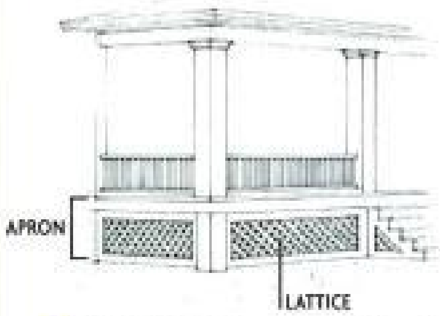
Porches *of the Era*

"PORCHES are susceptible of every variety of form and decoration, from the embattled and buttressed portal of the Gothic castle, to the latticed arbor–porch of the cottage," wrote landscape designer Andrew Jackson Downing in 1844. The porches of the ensuing Victorian period—appended to houses built in the Second Empire, Gothic Revival, and Queen Anne styles—are remembered for their livability and ornamentation. • Porches were as prominent and varied on houses of the early 20th century. The importance of the porch, in fact, marks these rather modern and comfortable houses as belonging to another era. The porch was not only an architectural statement, but also an outdoor room to be used in the more sociable days before television and air conditioning. Porches have made a comeback; yet reports from New Urbanist enclaves suggest that, while porches are a coveted amenity, they don't actually get sat on much. Try using your porch. Who knows where it could lead? •



A Porch Glossary

• **APRON** horizontal member beneath the porch deck (floor), or the area between the deck and the ground, often ventilated with cutwork boards or lattice.



• **BALUSTRADE** the assembly of spindles or balusters with their bottom rail and top rail or cap.

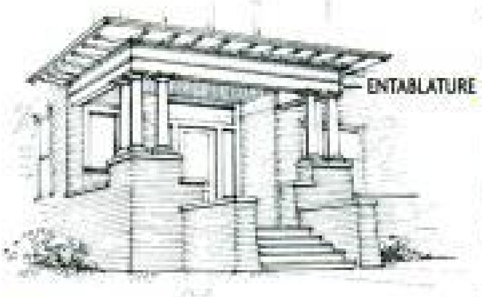
• **BRACKET** a decorative element with structural airs, spanning between under-eave soffit and wall.

• **BATTER** a receding upward slope; in bungalow piers, an upward taper suggesting great load-bearing at the base.

• **CEILING** often clad in beadboard, painted sky blue or varnished, with or without crossbeams that may be structural or decorative.

• **CHAMFER** a beveled cut along the corner edges of posts or brackets—a decorative effect with practical use protecting contact with fragile (or sharp) right angles.

• **COLUMNS** the trademark shape of the era is a battered pier. Plain Tuscan (round) columns and chamfered square posts are variants; columns may be single or grouped, especially at entries or porch ends.



• **ENTABLATURE** the horizontal, elaborated beam assembly of architrave, frieze, and cornice, carried by columns, piers, or piers on pedestals.

• **FLOORING** may be butted decking or tongue-and-groove fir, often painted battleship grey (or dark red, dark green, brown). Today opaque stains give a similar look without peeling.

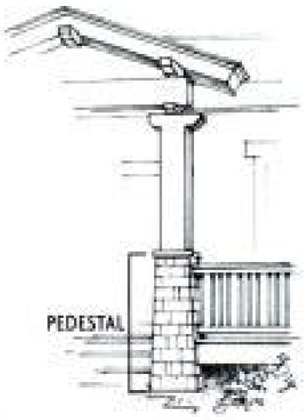
• **GUTTER BRACKETS** art-and-crafty decorative supports that hold copper or aluminum gutters in place; may feature cut-out designs.

• **KNEE BRACE** a corner brace used to stiffen a framework. On bungalows, an overscaled bracket with three members: on the wall, under the eave, and another spanning as the triangle's hypotenuse; usually decorative rather than structural.

• **KNEE WALL** imprecise term for low porch wall bridging the gap between piers or columns (as opposed to an open balustrade). Another term might be closed, solid, or clad balustrade.

• **LATTICE** a screen made up of strips of painted lath, crossing each other at right angles or on the diagonal, set into frames and used in the apron area.

• **PEDESTAL** the base of a short column or pier, sometimes shingled, often of stone or brick. May be squared, tapered, or massive and elephantine to emphasize structure.



• **PIER (post, pillar)** vertical structural member that isn't a round column; may be battered, chamfered, full length or set on a pedestal.

• **RAFTER TAILS** characteristically exposed to demonstrate both structure of the roof and artistry, as the tails were often decoratively cut.

ROBERT LEANNA (ILLUSTRATIONS)

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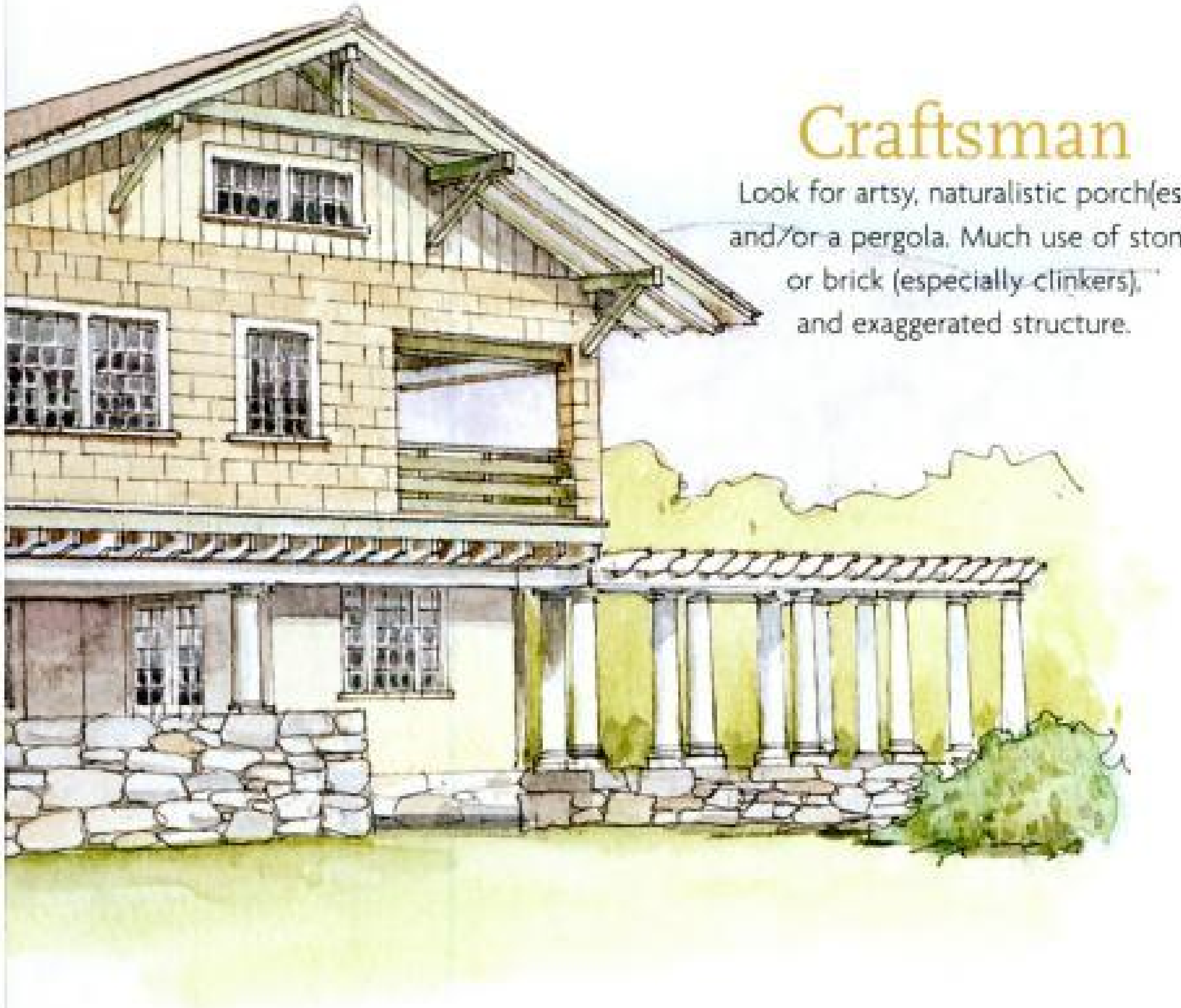


Craftsman

Look for artsy, naturalistic porch(es) and/or a pergola. Much use of stone or brick (especially clinkers), and exaggerated structure.

Bungalow

Look for wide-eaved, low and spreading porches, or very simple construction with low clapboarded wall or a balustrade with square spindles; tapered columns or piers on pedestals. Often have exposed rafter tails, brackets or knee braces, mix of materials.

Foursquare

Look for simplified classical elements, or a combination of styles, such as Craftsman brackets with Colonial Revival columns. Porches most often full width or nearly so.

Prairie

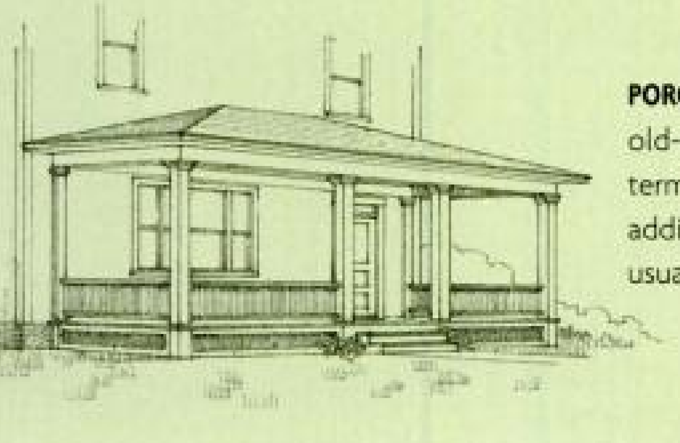
Look for low walls, stucco or clapboards, horizontal emphasis, grouped windows, subtle integrated ornament, nearly flat porch roof.

Mediterranean

Look for stucco, a loggia or arcaded porch, iron railings or balustrades. Similar on Spanish Revival houses.

VERANDAH a capacious outdoor living porch, deep enough for furniture and built full-width or turning a corner to continue on the side of the house.

PORTICO word used with Greek Revival buildings to mean a covered entry, usually not much wider than the door. In this period, an Arts and Crafts or Dutch Colonial house might have an artistic portico, perhaps with built-in benches perpendicular to the door, at the entry.



PORCH the generic (though old-fashioned and evocative) term for an open-walled addition to a building, usually with its own roof.

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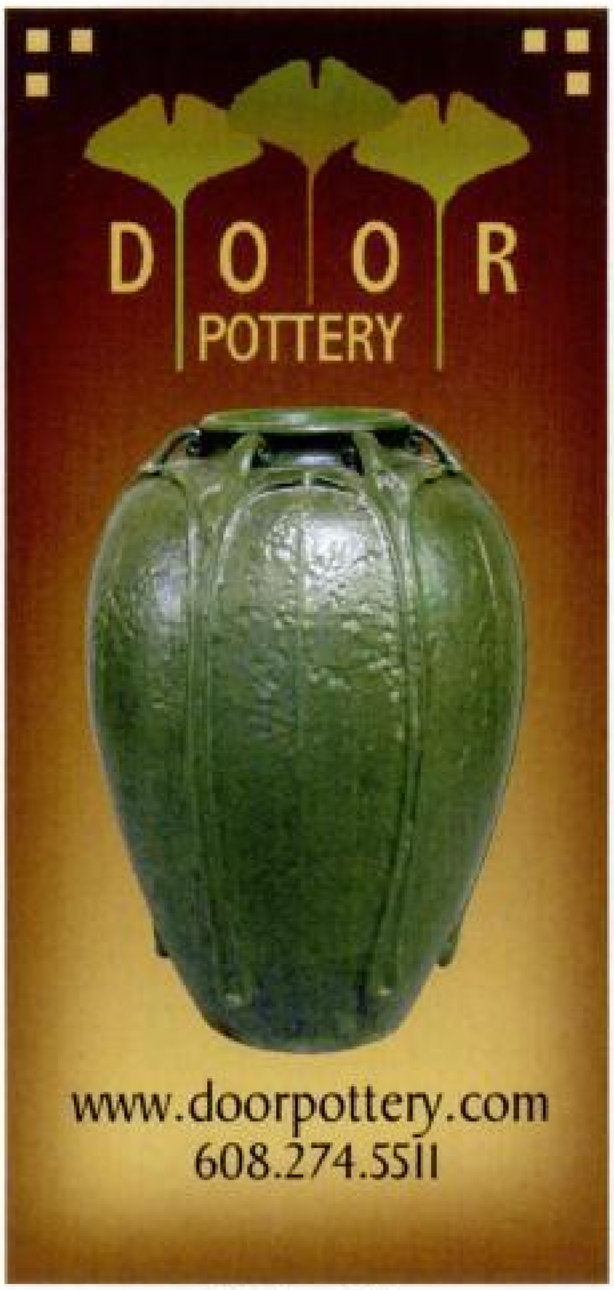

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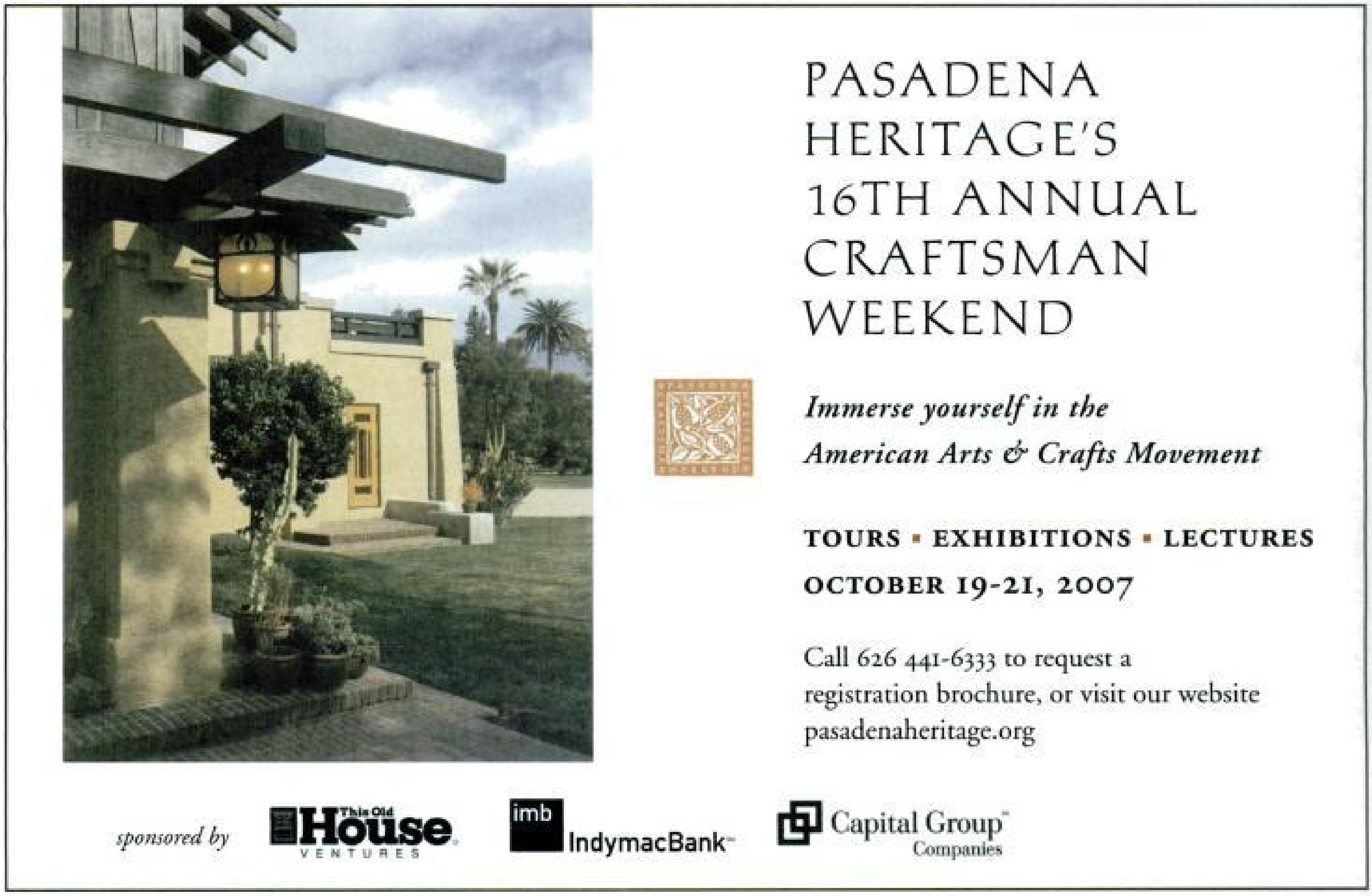

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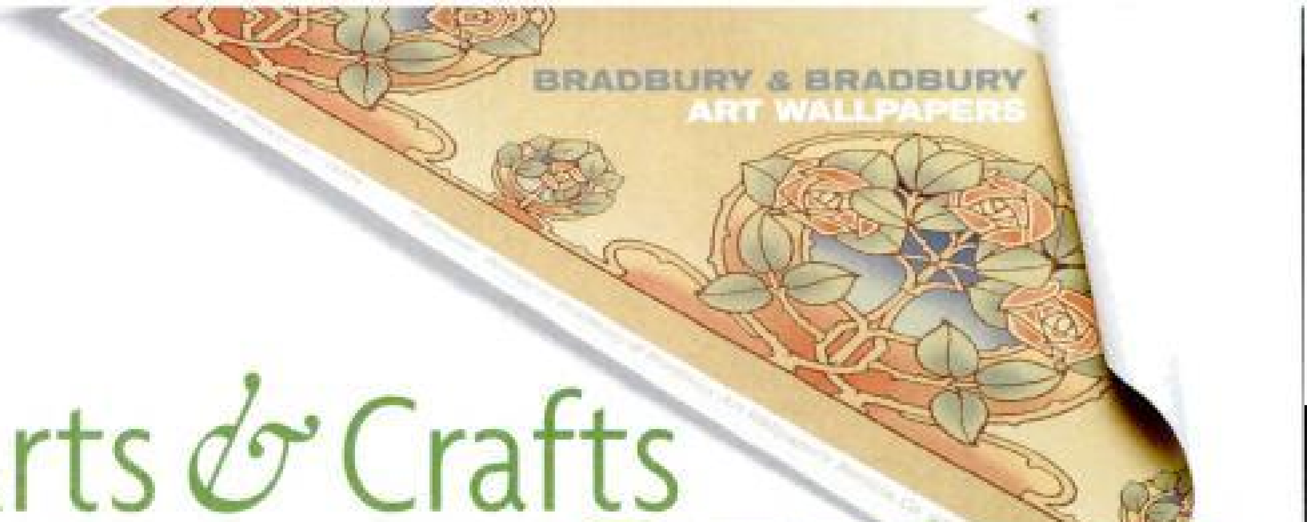

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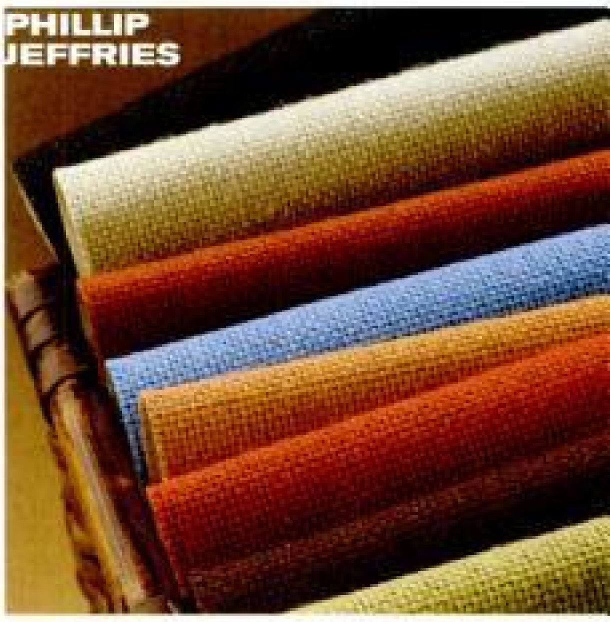

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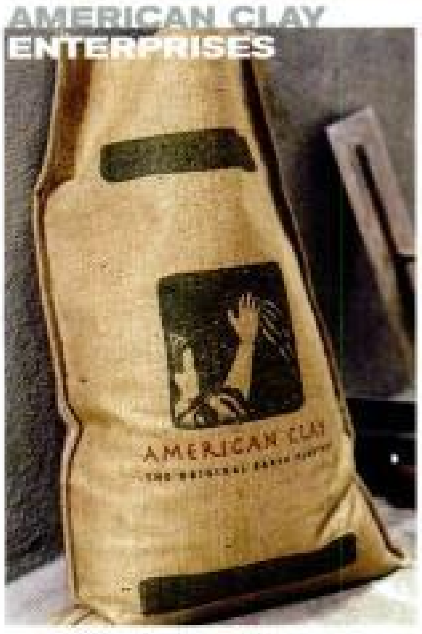

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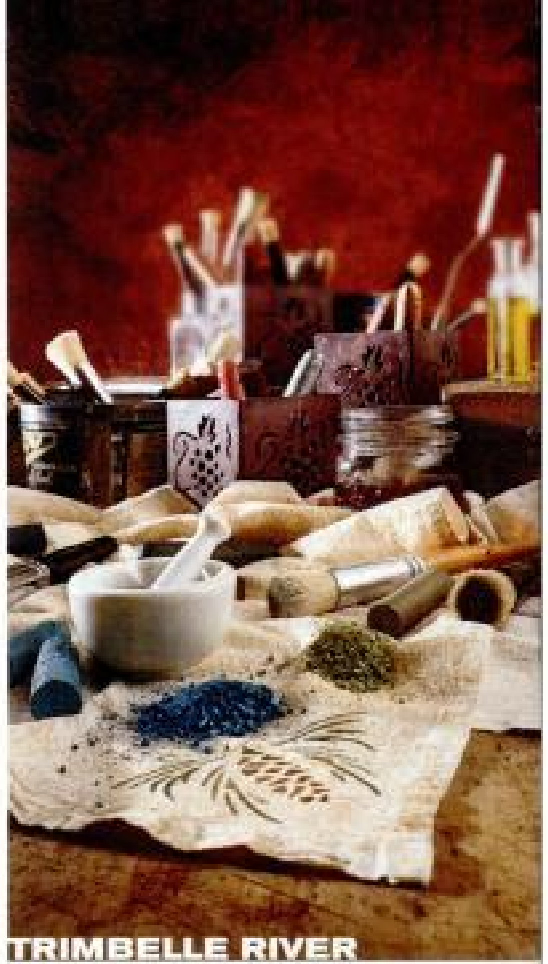

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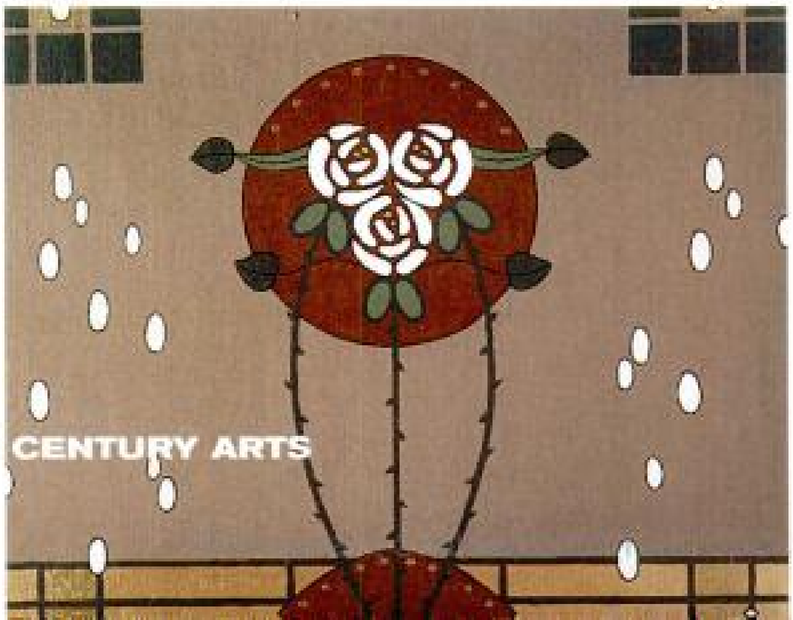

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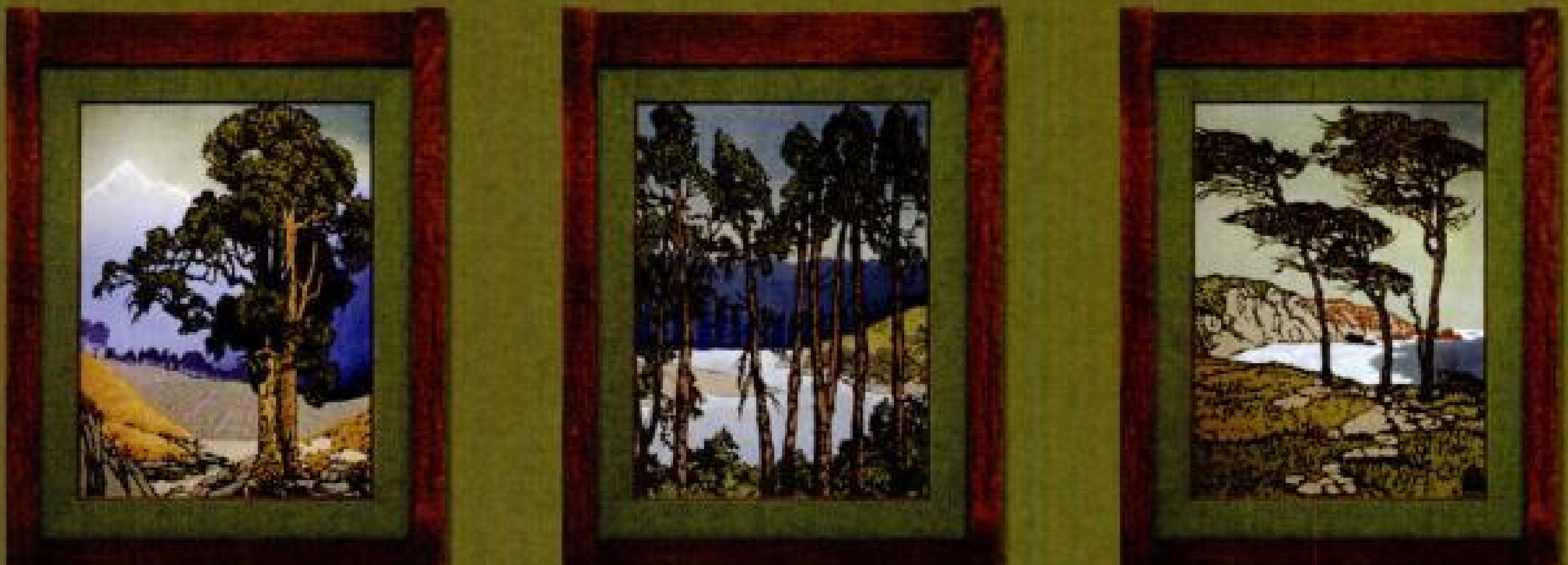

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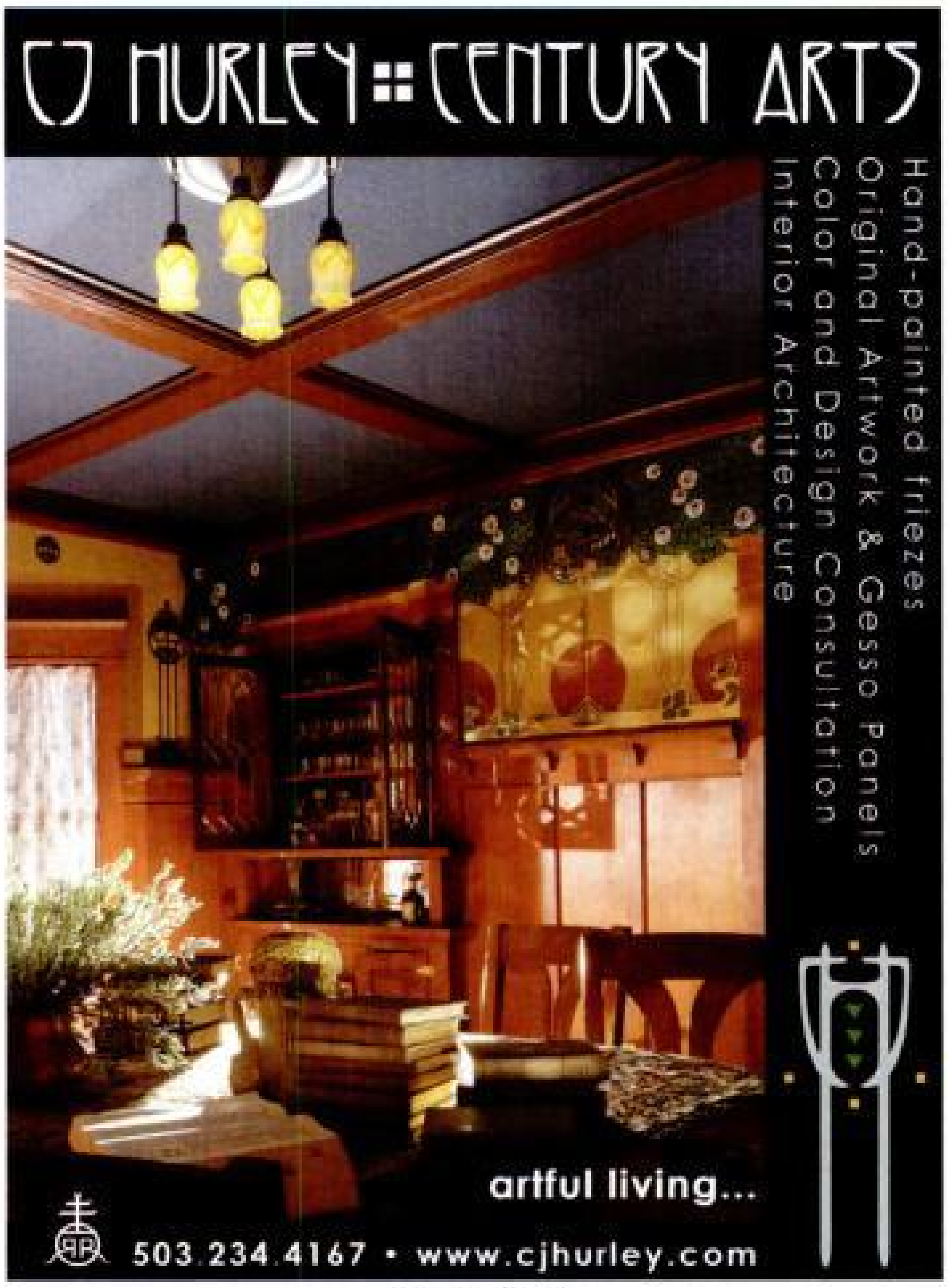

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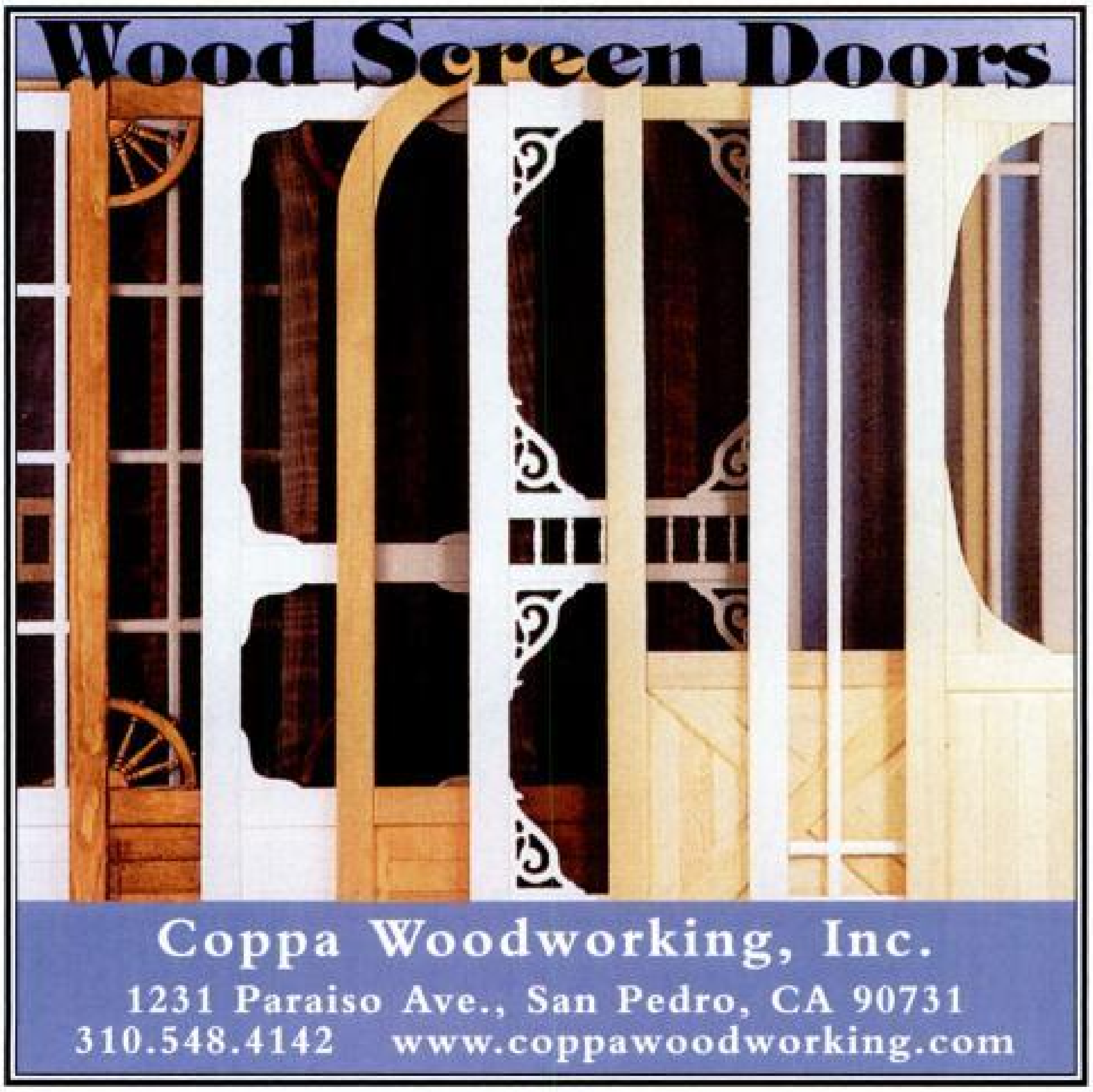

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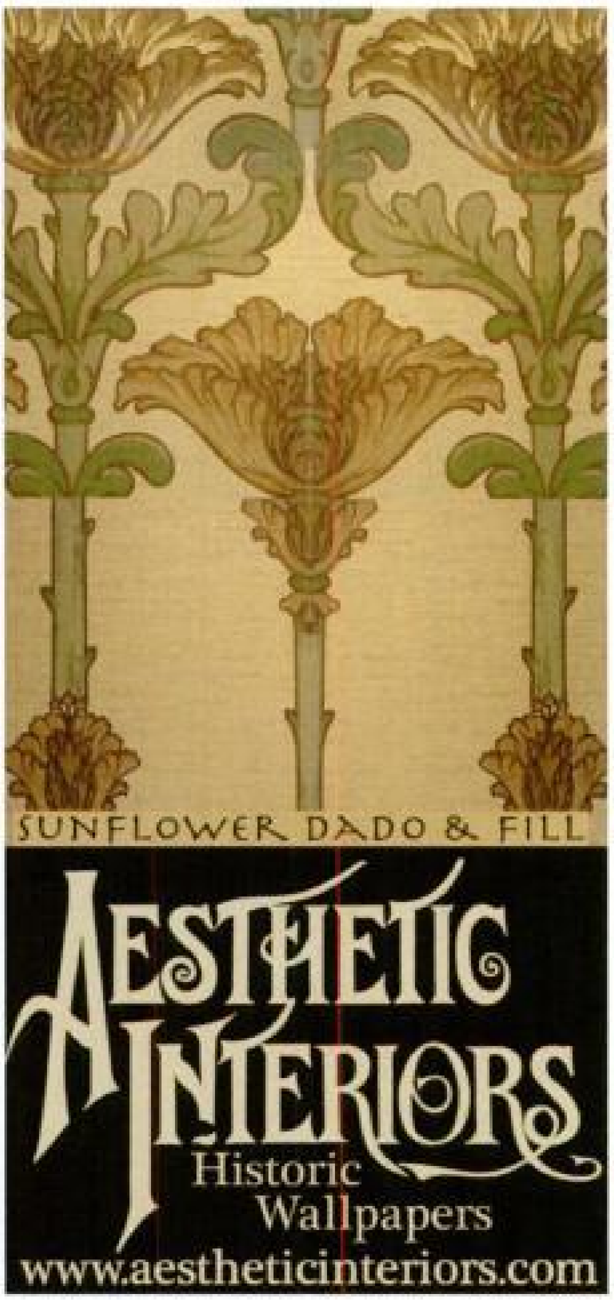

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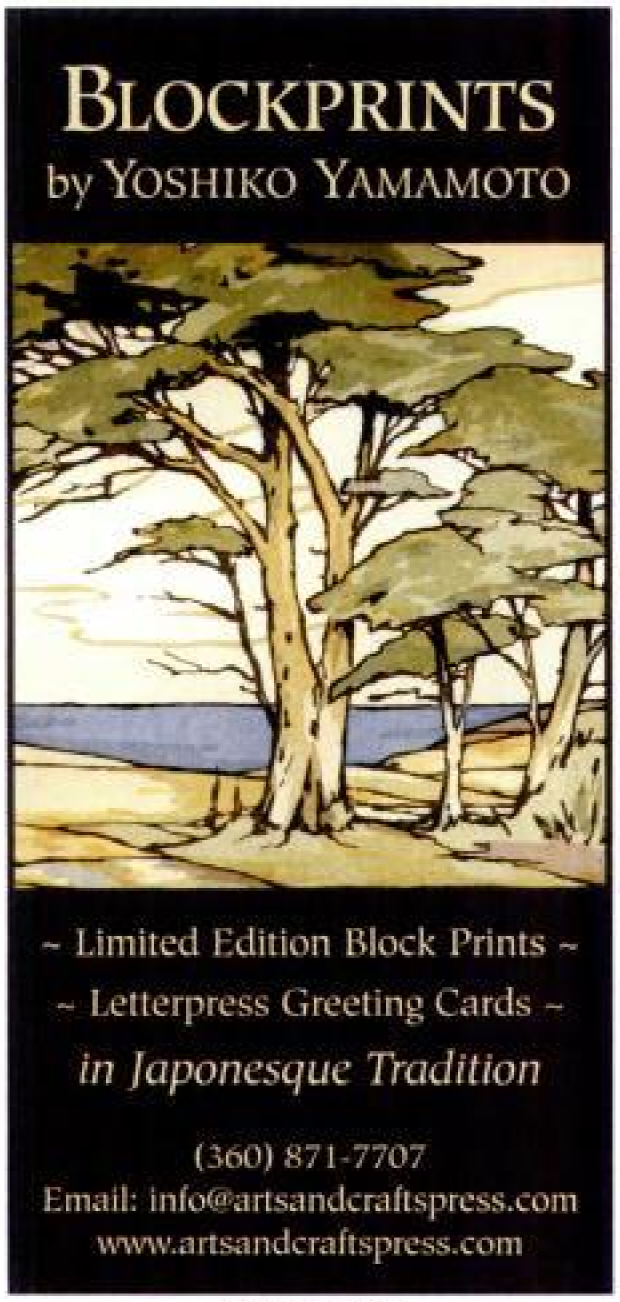

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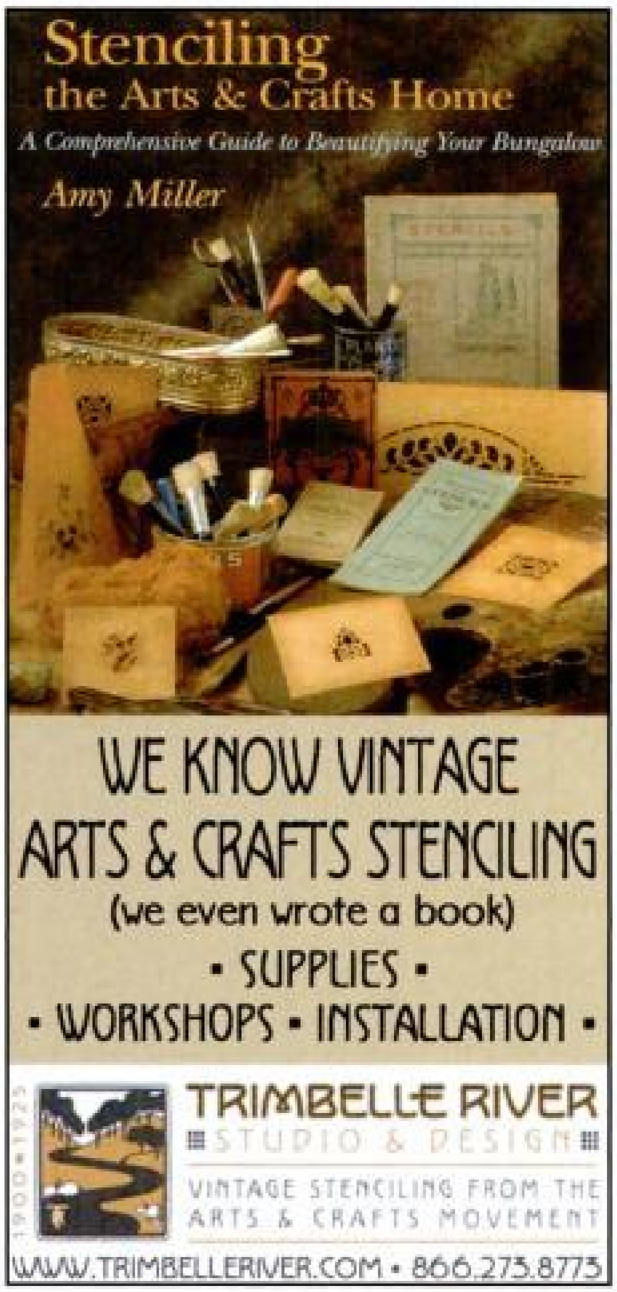

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A: As you no doubt have been told, paint provides more protection than a clear finish, but at a steep price: you sacrifice the beautiful quartersawn oak grain.

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The second rule is to inspect the door regularly, especially those areas most affected by sunlight and water. At the first sign of any haziness or fine cracking of the top layer of finish, sand it lightly with #220-grit sandpaper and apply a fresh coat, either using a brush or, for touchups, the aerosol version of **Minwax® Helmsman® Spar Urethane**.

ONE MORE TIP: don't overlook the bottom and top edges of the door. Without adequate topcoat protection, water can seep into the end grain of the wood and eventually lead to decay. —**Bruce Johnson, author of *The Weekend Refinisher*.**

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▪ **LECTURE: BUNGALOWS—THE ULTIMATE ARTS & CRAFTS HOME, September 27, the Hillside Club, Berkeley, California** Author Jane Powell answers the question *"What is a bungalow?"* and explores the history of bungalows, their relation to the broader Arts and Crafts Movement, and why they have become popular again in the 21st century. Tickets: $20. Lecture begins at 7:30 pm. (510) 848-4288, hillsideclub.org

▪ **TOUR: BROAD RIPPLE HISTORIC HOME TOUR, September 29, Indianapolis, Indiana** Ten homes from the 1910s through the 1930s will be featured on this year's tour. Together they illustrate the architectural diversity of this era, including Bungalow, Craftsman, Tudor Revival, and other house styles. Tickets: $10 in advance, or $12 on the day of the tour. Hours: 10 am–5 pm. (317) 251-BRVA, discoverbroadripplevillage.com

▪ **SHOW: THE 10TH ANNUAL BUNGALOW FAIR, September 27, 29 and 30, Town Hall, Seattle, Washington** Show and sale of antiques and new work by the nation's leading craftspeople. General admission: $10. Saturday hours: 10 am 5pm, Sunday: 10 am–4pm. Thursday evening lecture topic is *Arts & Crafts Movement in the Pacific Northwest*, by Lawrence Kreisman and Glenn Mason. Fee: $20. Saturday lecture at 11 am is *Gardens of the Arts & Crafts Movement* by Judith Tankard. Fee: $10. Sunday's 11 am lecture by Ray Stubblebine is *Stickley's Craftsman Homes*. Fee: $10. Home tour on Sunday focuses on Seattle's Ravenna neighborhood. Tour hours: 2pm–5 pm. Price: $20; preregistration is required for tour. (206) 622-6952, historicseattle.org

▪ **SHOW: 2ND ANNUAL FINE FURNISHINGS & FINE CRAFT SHOW, September 29 and 30, Midwest Airlines Center, Milwaukee, Wisconsin** A marketplace for handcrafted furniture, decorative accessories and original art. The show occupies 30,000 square feet and boasts over 150 artisans who will exhibit and sell their work. Admission: one day $10; two day pass: $15. Hours: Saturday 10 am–6 pm, Sunday 10 am–5 pm. (401) 841-9201, finefurnishingsshows.com

October 2007

▪ **CONFERENCE: NATIONAL TRUST ANNUAL CONFERENCE, October 2–6, St. Paul, Minnesota,** Premiere preservation conference in the U.S. offers educational and field sessions on this year's theme *"Preservation Matters!"* Register online. (866) 988-1188, nthpconference.org

▪ **TOUR: BEAUTIFUL BUNGALOWS: A CELEBRATION October 7, Oak Park, Illinois** Six homes will be open for docent-led tours to view the variety, craftsmanship and interior design of the best examples of bungalow architectural style. Tickets include a self-guided walking tour of historic neighborhoods and a free tour of Pleasant Home, an 1897 home designed by Prairie Style architect George W. Maher. Tickets are $35 in advance, $40 on the day of the event. (708) 383-2654, pleasanthome.org

▪ **CLASS: HAND-HAMMERED COPPER, ARTS & CRAFTS STYLE, October 7–13, at the John C. Campbell Folk School, Brasstown, North Carolina** Instructor Bob Trout will teach you how to make a simple set of chasing tools, then move to the metalwork, learning to lay down a line on hammered copper on a flat sheet, then on copper pipe. Create a small plate and try simple repoussé. The class will also explore color and finishes. Several projects are possible, including copper candlesticks if time permits. Some metalworking experience is helpful. Tuition: $442; registration required. (800) 365-5724, folkschool.com

▪ **SHOW: PASADENA HERITAGE'S 16TH ANNUAL CRAFTSMAN WEEKEND, October 19–21, Masonic Temple, Pasadena, California** Largest Arts and Crafts celebration in the western U.S. Events include bus and walking tours of historic neighborhoods, exhibits, workshops, lectures, show and sale of furnishings and accessories, plus special evening events at historic sites. See schedule and registration information online. (626) 441-6333, pasadenaheritage.org

▪ **CONFERENCE: DURANGO ARTS & CRAFTS CONFERENCE & MARKETPLACE, October 25–27, Durango Arts Center, Durango, Colorado** Focuses on the American Arts and Crafts Movement with an emphasis on Southwest contributions. $125 for three-day pass includes entry into the conference, tours, exhibits, and presentations. (970) 375-2835, durango-arts-craftsconference.com

▪ **SHOW: 12TH ANNUAL FINE FURNISHINGS & FINE CRAFT SHOW, October 26–28, Rhode Island Convention Center, Providence, Rhode Island** Handcrafted furniture, decorative accessories and original art on display by over 250 artisans from across the country at this huge show which occupies over 72,000 square feet. Tickets prices are $10 for one day, $15 for any two days. Hours: Friday and Saturday 10 am–6 pm, Sunday 10 am–5 pm. (401) 841-9201, finefurnishingsshow.com

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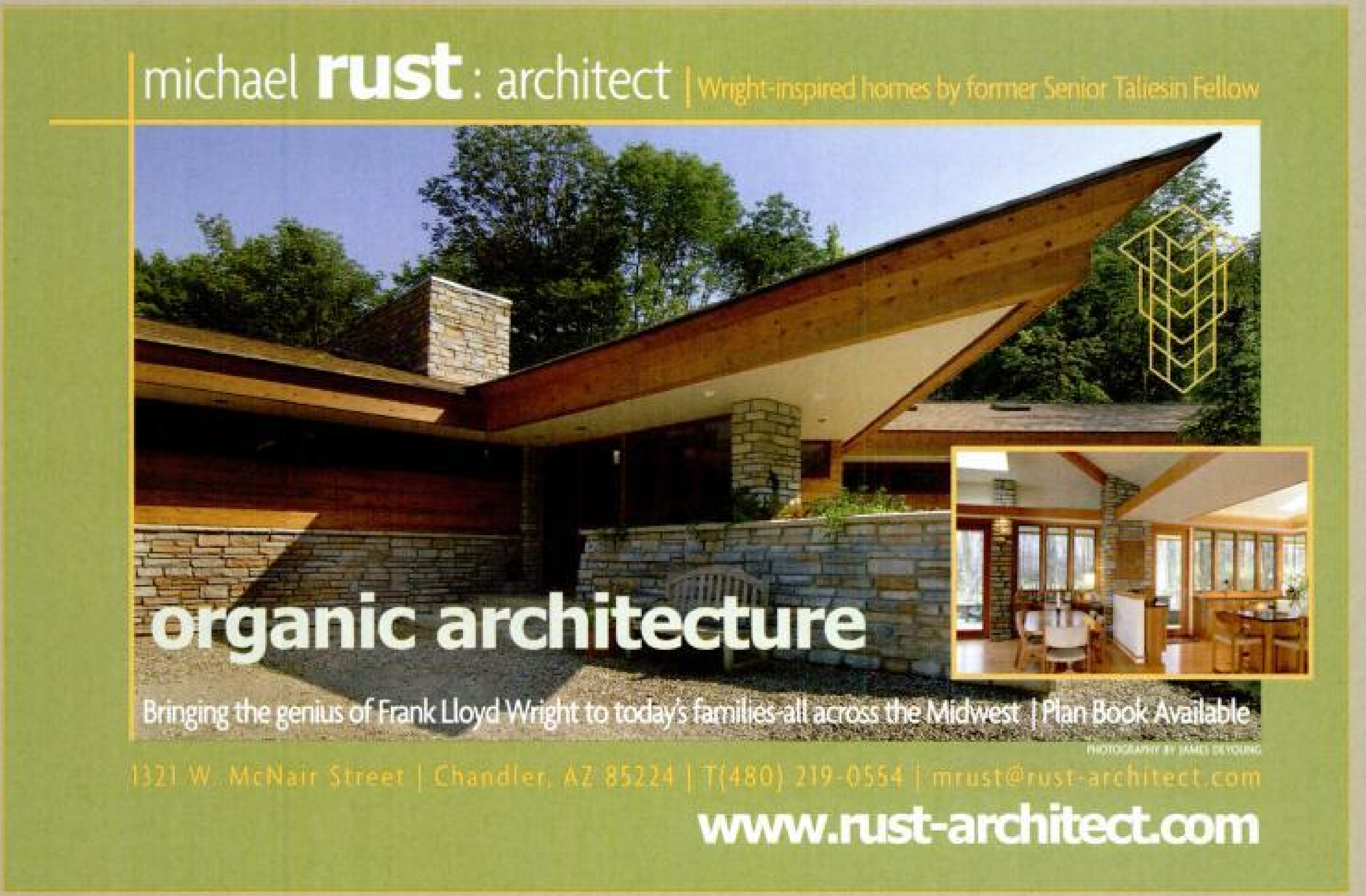

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footnotes

Many articles have sources listed within their pages. Items not listed are generally available, out of production, or antique.

California Aesthetic pp. 58–63
Blacksmith William Roan, Oakland, CA: 510/553-9558 • **Plein-air painter** Paul Kratter, CA: paulkratter.com, or through Holton Frame Studio, holtonframes.com [at the gallery] • **Pottery** *in Arts and Crafts and Nouveau styles is still being made by Van Briggle Pottery, founded in 1899, Colorado Springs, CO:* 800/847-6341, vanbriggle.com

Bungalow Porch pp. 52–55
Windows by Jeld-Wen, Inc.: 888/539-3936, jeld-wen.com • **Paint remover** by Jasco, available *at Home Depot and Ace Hardware stores* • General **contractor** Hereford Construction Company, Inc., Portland, OR: 503/970-6747, M30hereford@aol.com • **Paint contractor** Rodda Paint, Portland, OR: 503/233-6016, roddapaint.com

Dream House pp. 70–77
Reproduction **rugs** of Archibald Knox design from The Persian Carpet, Inc.: (800) 333-1801, persiancarpet.com • **Carved Overmantel doors** by Debey Zito Fine Furniture & Design carved by Terry Schmitt: (415) 648-6861, artisticlicense.org

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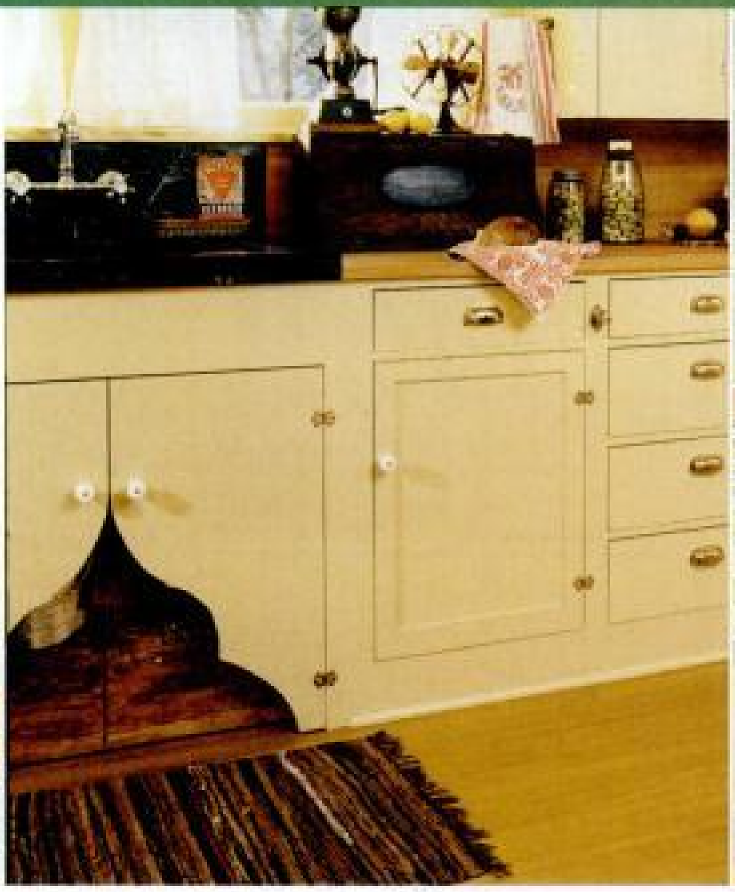

Cabinet HALF DOORS

QUAINTLY SCALLOPED HALF-DOORS once served a practical purpose, hiding the under-sink plumbing while providing ventilation around sweaty pipes. Perhaps the open space also discouraged vermin from nesting in the warm, moist cabinet. • There was a lot of variation in the patterns cut into hinged half-doors, found mostly in kitchens of the 1920s and 1930s. Notice that the cut-out area may be only just above the floor, or the doors may be cut back almost to the knobs. Before this era, sinks were wall-hung or on legs; in the 1940s and '50s, the cabinet was ventilated with a slot or a perforated metal grille. By the 1960s, with base-cabinet floors raised above a toe-kick, the under-sink doors were solid. • To avoid looking at the usual clutter, install shelves along the back and sides of the under-sink area. Or do what Portland, Oregon, homeowner Melissa Hogan did in the photo at center above: back the half-doors with plywood or Masonite, and paint a farmhouse scene with a tin bucket and an adorable mouse. —P. POORE

ABOVE: A galley kitchen is one of three rooms in this tiny, 1930 artists'-colony cottage in Laguna Beach. The kitchen has been upgraded, still in vintage style. Raised shelves keep the floor clear, the Bon-Ami and Brillo up and out of sight. **LEFT:** Cabinets were restored, and the beaded board found under drywall, in this surviving old kitchen.

TOP: (left to right) Neat white cabinets stand out against dark linoleum in a retro kitchen newly installed in a Twenties beach bungalow. In a 1914 bungalow in Portland, Oregon, cut-out doors are backed with a charming trompe l'oeil scene. Doors with sophisticated cut edges were salvaged from a nearby kitchen for a 1928 Jazz Age makeover in South Pasadena.

LINDA SVENDSEN (TOP LEFT); PHILIP CLAYTON-THOMPSON (TOP CENTER & BOTTOM); JEREMY SAMUELSON (TOP RIGHT); TOM LAMB, COURTESY GIBBS SMITH, FROM VINTAGE COTTAGES (CENTER RIGHT)

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